ORIYA LITERATURE

By

J. B. Mohanty.

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FOREWORD

Shri Radhanath Rath,
MINISTER,
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It has been rightly said that what language one habitually speaks depends upon a geographical accident. It has nothing to do with the human sperm. But it is at the same time true that a national community is inconceivable without a common language. Similarly differences of territory also lead to the formation of different nations. The birth and growth of Oriya language had, therefore, its geographical and national origin. Language implies more than the unique combination which is called human speech. It includes how man can communicate across boundaries of countries and continents and down the ages through the impersonal and permanent record which is called writing. Since Oriya has been a distinct language with centuries old literature of its own owned and worshipped by a particular community known as the Oriyas residing in a particular geographical territory which forms a distinct part of the Indian nation, it is meet and proper that people should know about this race, its language and literature. Regarding birth of Oriya language, references are there in the " Lankeswar Prakrita Vyakaran" which

shows that this language is hundreds of years old. Pandit Binayak Misra in his book " Orissa under the Bhauma Kings" has held that Bhauma Kings ruled over Orissa near about 4th century A. D. and that " Oriya as a distinct Provincial language came into existence during the Bhauma supremacy". He, however, adds that it was not then used as a literary language. But it has been held that " Natya Shastra" was composed some time in the 2nd century A. D. and that " Odra language " had already come into use by that time. But unfortunately no record has as yet been found out to show as to what was exactly the form and contents of the Odra literature by the 7th century A. D. It has further been held that " Baudhagan O Doha " was composed some time after 7th century and it was an Oriya composition. Inscriptions found out in Sonepur prove that Oriya language had come into literary use by the 10th century. Dr. Karunakar Kar also has established, in contradiction to Mahamahopadhyaya Haraprasad Sastry, that " Baudhagan O Doha " is the earliest Oriya literature. On the basis of these historical facts regarding growth of Oriya language and literature, efforts have been made by several distinguished writers, such as late Tarini Charan Rath, Pandit Binayak Misra, Pandit Nilakantha Das, Sri Suryanarayan Das and several others to write on histories of Oriya language and literature. Late Sri Jagabandhu Sinha also had elaborately dealt with this subject in his famous book " Prachina Utkal". Some times back Professor Priyaranjan Sen had compiled a

very useful and scholarly book in English on " Modern Oriya Literature". He has himself written that this book " must not pretend to be anything more than an imperfect survey of the literature of Orissa of about a hundred years, likely to be used by those who would use it only as a starting point". He has in this book dealt with the growth of modern Oriya Literature particularly about the Western influence over it. It cannot, however, be said to be a history of Oriya literature.

The present writer, Professor Janaki Ballav Mohanty is probably the first who is attempting to write out a brief history of Oriya literature in English. He has also started with the theory that Oriya literature first took its form sometimes in the 10th century A. D. and has started with " Baudhagan O Doha " as the first available Oriya piece. He has classified his subject into seven different sections such as (1) Old literature, (2) The Transition, (3) Kavya Literature, (4) A Miscellany, (5) Modern Literature (6) The Period of Patriotism and (7) The Present Position. His attempt to present a birds' eye view of Oriya literature, which is one of the most ancient literature, of India, is not only a laudable one but also provides an elementary account of the birth, growth and progress of the various aspects of Oriya literature for the information and use of those who cannot have access to the original texts of the Oriya language. His treatment and interpretation of individual poets like Upendra Bhanja of the olds chool and poets like Radhanath, Madhusudan

Gangadhar of modern school and novelists like Fakir Mohan have rather been more objective than subjective and provides a synthesised conception of the growth of feelings and ideas of Oriya poets and writers so as to give an indication of the social thoughts and aesthetic sense of the Oriya race and the natural beauties and characteristics of this ancient land of Utkal. I congratulate the author on his efforts and I trust that this treatise will bring about better cultural contact and understanding between Orissa and her sister States and the world outside.

Sd/- Radhanath Rath.
19-9-52.

INTRODUCTION

Ours is one of the most ancient literatures of India. Its poetry is so immensely rich with ideas and culture that it can challenge comparison with any literature of the World and is bound to arouse keen interest, if properly known, in any other part of our big Country and even outside. It is pleasant to notice that Scholars of other parts of our Country have indeed been attracted by our literature but to our misfortune they have been handicapped in getting access to original texts due mostly to the absence of their easy availability and secondly to unfamiliarity with our language.

It is mostly with a view to bring light to these enthusiasts that I have attempted a probe to the past. I have neither the pretensions of a Scholar nor do I claim that I am first in the field of unearthing the hidden treasures. There are stalwarts who have made laudable attempts in the past in dealing on different aspects of our literature. Some of them have been referred to, in the Foreword. Rai Bahadur Arta Ballav Mahanti,-a well-known Scholar in the realm of Oriya literature who has editted many of the old works, has, in his highly illuminating prefaces given discerning analysis of the past trends of Oriya literature for the benefit of the young generation. I have been tempted only to produce a rapid sketch and can hardly claim to have given anything more than a very inadequate

summary of the profound effects our literature produced on our ways of life. There is so much more to find place in a comprehensive history of this literature and other men of letters should work hard to gather the materials and complete the task.

The readers will not find much regarding the current trends in our literature in this book and to describe them I am writing another on " Post Radhanath Literature ". I shall deem my labours amply rewarded if my present work could be treated as a spade work for introduction to Oriya literature and a patient reading is given to it.

I shall be failing in duty if I do not acknowledge the help and inspiration I have got from others in this humble task. The first and foremost to whom I owe a deep debt of gratitude is Shrijut Radhanath Rath,–the Minister of Education, Orissa who has greatly encouraged me by writing the foreword. It is so generous on his part to have found time in the midst of his pressing duties to study my book and give a long and comprehensive introduction to it. In fact he has presented a truer picture of the work than I even as its author could do it. His valuable analysis has left little for me to write in introduction and in writing a few lines I am only performing a conventional task.

I cannot adequately express in words what I owe to Dr. Karunakar Kar, M. A., D. Litt, the head of the Department of Oriya language and literature of the Ravenshaw College, Cuttack. He initiated me to this

task and gave me all necessary assistance and guidance to the end. I shall always remember the troubles he took for me.

I tender my profoundest regards to my parents who have given me sufficient inspiration in my endeavours. But for the interest my dear father Shri B. Mahanty, B. L., I. A. S., took in my effort, I doubt whether I could have completed it. My mother willingly took the responsibility of publication and but for her kindness, it could never have seen the print.

Finally my thanks are due to Shri Balakrishna Patnaik (a relation of mine and a keen admirer of literature) who has also encouraged me in taking this enterprise, and to my friend Shri Ratnakar Das, who has taken pains in supervising the work of printing.

CUTTACK,
Dated the 23rd December, 1952.

J. B. MOHANTY.
THE AUTHOR.

DEDICATION

In Sacred memory

of

his most beloved and deeply revered grand-father Late Sree Raghunath Mahanty under whose

care and able guidance the Writer had his early Education and whose precious advice from time to time was a source of inspiration to him to devote himself to Literary activities with strength and confidence, this small treatise

is dedicated

most respectfully by his Eldest grandson.

JANAKI
The Writer

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B-MODERN LITERATURE

OLD LITERATURE

CHAPTER I

THE FIRST WORK IN OUR LITERATURE

Our literature is very old -as old as probably of one thousand years. It is interesting to a man of our State of this age, to look back into the hidden treasures of our ancient literature. A modern man takes pleasure in the varieties of Oriya literature of this day; he derives still more pleasure from the melodious and musical tune of our ancient poetry—the rhyme and rhythm of poetry that once captivated the heart of our ancestors for ages together.

Our literature dates back from about the 10th century A. D. Like all literatures of the world, we have our beginning in poetry. It is rather curious to read into the lines of our first work "Ashcharyacharya charya" a part of "Baudhagan O Doha", in poetry—which appears to be a queer form of Oriya. But we have all the same to think over for a moment and satisfy ourselves that Rome was not built in a day. It is through age—worn ups and downs—through cultural developments—the historical changes—the fashion of the ages—that our literature has passed and has this day achieved its new colour through the term "modernity".

The manuscript of this work "Baudhagan O Doha"– a compilation of short poems, was obtained by Mahamohopadhyaya Haraprasad Sastri of Bengal from Nepal in 1900 A. D. This scholar has proved in 1910 A. D. that the language used in the book approaches very close to that of Bengali and has thus accepted the book to be the earliest specimen of Bengali literature. It has been, however, subsequently contradicted by Dr. Karunakar Kar of Orissa and he has tried to establish that this piece of literary work is the earliest form of Oriya literature. The argument is three-fold-religious, historical and philological. It would not be out of place to introduce just a few points on the Lines of the argument, before we pass on to our next literary period.

This book contains poems written by eightyfour Sidhacharyas (Sidhacharyas were the poets called, as they were supposed to have attained Sidhi by having been conversant to Budhism). Behind all the writings the re is underlying the Budhistic philosophy, which was propounded by the Bajrajana and Sahajajana—two sub-sects from the Mahajana sect which in its turn, was based on some aspects of Budhism, and had originated after the death of saint Budha. It is interesting to note that the propounders of the Bajrajana and the Sahajajana were the king Indrabhuti and his sister Luxmikana respectively of Oddiyana. This "Oddiyana" has been used for Orissa in several ancient texts. Oddiyana with other three centres, namely Purnagiri, Kamaskhya and Srihatta, were the Pithas of the tantriks of Bajrajana sect. There are differences

of opinions regarding the location of these Pithas. Oddiyana has been similarly traced to be at different places, by different scholars. Some have been led to believe that Oddiyana stands for Oddijan or Oddrajan. Slyven Levi locates Oddiyana in some place near about Khasgarh. Sir Waddel, has established the "Udyana Pradesh" in the Swat valleys to be this Oddiyana. It however appers in the Chinese chronicle Pagsamjan jam, and a few other texts, that Oddiyana was one of the most important centres of the Bajrajana sect. According to Taranath, Oddiyana consisted of two parts namely "Sambalaka" and "Lankapuri" and that Indrabhuti and Jalendra were the rulers of the two parts respectively. There was friendly relationship between the two rulers and Jalendra's son had married Laxmikana the sister of Indrabhuti. This marriage episode has led our investigator to believe that "Sambalaka" and 'Lankapuri" must have been close to each other. Arguments have been advanced to establish that Sambalaka was formerly the name of the present Sambalpur and Lankapuri could have been used for the name Sonepur. This in short deals with the religious line of treatment of the argumet which has attempted to prove that the religious philosophy underlying the works of the Sidhacharyas in "Ashcharya charya charya" originated in Oddiyana or the present Orissa, and with all probabilities could have found a firm seat in the heart of the Oriya saints, philosophers and poets of the age.

Looking to the historical aspects of the analysis, or rather more apt it would be, the biographical details of the poets, we come to know that some of the famous writers of this work like Śaraha pada, Sabari pada and Kanhu pada were born in Orissa. This has been also held by Taranath and Pag sam jam jam. Lui pada, another great saint of them is said to have originated from Oddiyana. Arguments in accepting these saints of having taken their birth in Orissa is further strengthened by the fact that, a later poet, Ananta Das (one of the five great saints or Panchasakhas as they were called of sixteenth century) has named many saints in his work " Guptagita " among whom are to be found the names Kanhu, Lui and the like. This however supplements the argument for accepting some of the writers of this " Ashcharya charya charya" as born Oriyas.

Turning then to the philological trend of the treatment, it will be interesting to notice the use of many pure Oriya colloquial words, now prevelant in many parts of Orissa—words peculiar to the Oriya derivation among which are to be found verbs, pronouns, infinite verbs and adjectives. The accents at certain places with regard to a few words being on the last letter clearly bears testimony to the Oriya intonation and here is a glaring instance for not accepting the words having origin from Bengali. The work has been thus discussed at length by the profound scholar of Oriya literature who has tried to establish the genuineness of its Oriya origin.

Of course, much can be said on both sides of the question. Far from viewing and reviewing both the opinions and passing a judgment on the validity of the one or the other, it will be well enough to take pride and delight in a fact which has tried to date back our literature as early as the tenth century. All is well that ends well—we would like to close the chapter in rejoicing rather at the sight of our earliest Oriya literature in a queer form of Oriya language in the poems of the eightyfour saints in the "Ashcharya charya charya.

CHAPTER II

THE PERIOD OF DECAY:-10th-15th CENTURY.

OUR EARLY LYRICS—THE RISE OF ORIYA PROSE.

In estimating the progress of our literature between the tenth and fifteenth century, I have, with a word of apology to the admirers and advocates of our literature, namad the period as "The period of decay" in our literature. Inspite of the rise of our prose literature and some contributions to our poetry in form of Oriya lyrics by a few writers, our literature has not been able to be rich with valuable and precious works of poetry as it sometime after became, from the fifteenth century onwards. The history of the age is primafacia responsible for this. It will be atonce clear as we begin to make a brief estimate of the political condition of the time.

History:-As it would be clear to any scholar interested in the history of our land that from the middle of the 11th century till the middle of the 15th century, ruled the Gangadynasty in Orissa. Choraganga Dev, the founder of the dynasty was for the most of his time engaged in war. By the time he ascended the throne enemies for him had been awaiting in Bengal. During the time of Kesari dynasty which preceeded him, Rama

Pal the king of Pala dynasty of Bengal had defeated Kannakesari of Orissa. Choraganga Dev had to resist the enemity and hold himself in readiness to meet his enemy in war field. Shortly after, of course, Ram Pal died leaving his eldest son Kumar Pal as his successor on the throne. Choraganga Dev had to fight against Kumar Pal for more than once. Bijoy Sen seems to have made friendship with Choraganga Dev and helped him in securing his strength against the Pala dynasty. But soon after, Bijoy Sen captured Bengal and thus turned out to be an open enemy of Choraganga Dev.

As in north Orissa, so also in south Orissa, Choraganga Dev had to remain engaged in fighting for a pretty long time. The cholas in south Orissa were gathering strength to conquer and hence was there war, between the rulers of the Chola dynasty and Choraganga Dev. There has been however victories and defeats for Choraganga Dev from time to time. All these would clearly bring home, to everybody the political atmosphere of that time. Literature at such a state of chaos was but natural to suffer.

Even during such a period, when our Paikas were far away their home lands–where there was little time for our poet to sit for a while in silence and set his brain at work for creation of literature, it is only so pleasant and proud to think of our lyrics which were written so beautifully by our poets and have been since long long past a means for our "Jogis" and "Beggers" for making their both ends meet. How nice and appealing is it to hear a begger singing even to-day a few lines from our old

"Chautisas" or "Koilis" as he receives alms at our doors!

This is the age when some of our best "Chautisas" and "Koilis" had been produced. From among the "Chautisas" of the day, "Kalasa" by Baschha Das ranks best. This deals with the description of the marriage of Lord Siva with Devi Parvati. The pleasant atmosphere in which the poetry begins–Lord "Siva" arriving at the residence of "Himalaya" the father of Parvati in an old saint's disguise, the mournful scene that suddenly appears due to the shock of "Parvati" at the sight of this old saint–and lastly the happy tone with which the poetry ends by Siva's change of disguise and the pleasant union of Siva and Parvati, remarkably places the Chautisa at a very high level, so as to the distinguished as a beautiful specimen of Oriya lyric–though not long and rich in words like that of a Kavya. The description of Siva and Parbati leads the reviewer to believe that it is just possible to have traced that trend of Saivism which was in the full sway during the Ganga dynasty.

"Koilis" there are many in our literature. In many cases "Koilis" are written in "Chautisa" form. This "Chautisa" form which is also employed in Kalasa Chautisa is a very common and popular form of poetry which has been employed by our poets. In "Chautisa" there are thirtyfour stanzas, each letter of each stanza beginning with one letter starting from "Ka" in Oriya successively upto "Khya" the last consonant. In some cases, as in the case of some poems of Bhima Bhoi, a later poet, the system of arrangement is reverse,

Of the early "Koilis" we have our ancient popular one, the "Kesab" or the "Jasoda Koili". "Jasoda" the mother of "Krushna" at the wrench of separation when Krushna is away in Mathura. She addresses Koili and expresses her feelings of grief to her. Look at the profound genius of our poet of that age who had created "Koili" or the "Cuckoo" as the sympathiser of human feelings. What more could be conceived, of our poet when he has no literacy criticism to read—hardly any capacity to read the world literatures of his day. Such is that manifestedly beautiful poem "Kesab Koili" written by one of our ancient poets "Markanda Das".

It would not be out of place here, to mention "Kanta Koili" by Balaram Das and "Baramasi Koili" by Sankar Das and "Artha Koili" by Jagannath Das, who indeed, chronologically, would come later. In the first we get the feelings of "Sita Devi" when she is in the clutches of the demon "Rabana" and she is expressing her heart to the Koili by remembering every little homely detail of her life with her husband Rama. It is althrough pervaded with a tinge of sorrow–Karunarasa. The second deals with the feelings of "Kausalya" wife of the king Dasaratha, when Ram has been away in the forest for long fourteen years, by the intricacy of queen "Kaikey". Kausalya is expressing her mournful feelings before the Cuckoo bird and depicting the pleasant days of her beloved son Rama in twelve months at home and the sad life which he would be presently taking in the forest. The treatment is very pathetic and touches the heart of evey reader. In the third Koili mentioned

above, there is a philosophical rendering of the meaning of the former Koili "Kesab Koili" by Markanda Das. This is good in its way but far beyond touching the heart of our man in the street.

THE RISE OF OUR PROSE

We have said in the beginning of the chapter that our prose for the first time found its place in literature during this period. The most attractive and magnificent prose attempt is the Origin of Madala Panji. This "Madala Panji" is divided into two parts, one part of which contains the festivals observed in the temple of Lord Jagannath at Puri and the other records the most important achievements and facts of the Rulers of Orissa. These two parts are written by two people separately and they are called the "Deula Karan" and the "Tadhau Karan" respectively.

There are differences of opinions as to the beginning of this great prose piece in our literature. The popular theory is that it originated during the rule of Choraganga Dev and at his instance. This is based upon a legend saying that a brahmin named Basudev Mahapatra of Bhubaneswar was not granted justice by the—then ruler of Orissa. The king granted a piece of land belonging to the brahmin to a mohemmadan. The Brahmin having no other way out, had to take shelter under the mercy of Lord Siva of Bhubaneswar Lingraj temple. He was told in a dream by the great Lord that he would go to south Orissa and get Choraganga Dev who would ascend the throne of Orissa to administer law

and justice. Accordingly the brahmin went and met Choraganga Dev and Choraganga Dev, as he heard the brahmin, conveying to him the will of the Great Lord, proceeded towards Orissa. He defeated the last King of Kesari dynasty and in his name, with him as the first king of a new dynasty, the Ganga dynasty began their rule in Orissa. On the Dasahara day he ascended the throne and at his instance "Madala Panji" was begun. Although it began during his time, there is a popular notion that some remarkable achievements during the Kesari dynasty were embodied in the writing with the king's initiative. Thus the theory fixes the work in the middle of 11th century.

There is a subsequent opinion by Dr. Harekrushna Mahatab who holds the view that Madala Panji was begun at a much later stage – sometime during the rule of Ramchandra Dev I, of Bhoi dynasty. This would mean sometime during late sixteenth century A. D. He has based his arguments relying on the description of the book "Purusottama Chandrika" in Bengali by Bhabani Charan Bandopadhyaya, where it is written that Madla Panji was written by a man called "Laxman Mahanti" at the instance of the then king Ramchandra Dev I. This much, of course, would not have satisfied us since the book does not mention about the beginning of Madala Panji. But this does not dispose of his arguments. He has looked into the historical side of the work and has put-forth his two-fold arguments – (i) During the reign of Ramchandra Dev I, of Bhoi dynasty, there

was quarrel between him and some otehrs who claimed succession to the throne. Ramchandra Dev I, through the help of the Mansubadar of Bengal could manage to get the throne. As it would have been necessary to prepare records for succession to the throne, there has been the origin of Madala Panji in which the names of rulers chronologically has been given. (ii) There is little historical truth about the facts mentioned in the Panji before the 16th century.

All his arguments mean that, as a true and bonafide historian of the century, he has tried to look into the historical strength of the Panji, (on the basis of which of course, the early history of Orissa is possible) and has made out a scientific cause for the beginning of the Panji like a modern man of this scientific age.

True his arguments may be, considering Madala Panji soley as being meant to record the history of Orissa. But as we review the writings of Panji, we can clearly see the developments of Oriya language in the style and interpretation of facts. This can not certainly happen in one age and in the work of one man.

But then, as we see, much can be had by way of reconcilation. We may satisfy ourselves by accepting that Madla Panji as a literary work has its origin before the sixteenth century although it has recorded historical truth of the soil from the sixteenth century onwards.

Among the early Oriya Prose literature, is to be found a great work "Rudra Sudhanidhi" by Narayana-nanda Abadhota Swami. This work is so artistically

and skilfully written that it appears to be atonce poetry and prose to a common man. Imagine the power of creating magic in literature by our ancient poet. The date of the work is not mentioned in the book. But it deals with the importance of Siva and Parbati and the Joga of Saivism. These matters lead a man to believe that it is a production of that age when Saivism was the religion of the state during the reign of Ganga Dynasty. The technique of writing, choice of words and the use of the letter. "Ta", preceeding a sentence strengthen the arguments to accept the work to have been written sometime before the 16th century.

It would not be out of place to mention here the name of a prose work "Somanatha Brata Katha" a prose piece in literature by an unknown poet which deals with the story of Birabikramaditya of Pataliputra. The king did not care to observe the Somanatha Brata and hence turned out to be an eyesore of Lord Siva. on whose name and fame the brata is observed. He was attacked by leprosy and went on pilgrimage. After worshipping Lord Siva, he got cured and returned home. This prose piece would definitely come later, sometime about the sixteentb century. The language of the work would make it clear to a reader about the time when it possible, could have been written.

There are yet our ancient prose literature in works of "Tulavina" and "Gupta gita" by our great poets Jagannath Das and Balaram Das respectively during the 16th century. As the poets were Baisnavas of great

reputation, their literature conveys the important aspects of Baisnavic philosophy.

It would be clear to our readers that except the catalogue of later prose writings which has been given at the last few paragraphs of this chapter, the period between 10th and 15th century in our literature has not shown much progress, except the beginning of our earliest prose piece, Madala Panji and a few lyrics in the form of Chautisa and Koilis.

CHAPTER III

OUR THREE GREAT EPICS—15th-16th century.

THE MAHABHARATA—THE RAMAYANA—THE BHAGABATA.

We have already seen specimens of our Oriya lyrics or short poems in the Bhajans of "Ashcharya Charya Charya", in the Chautisas like the "Kalasa" and in the Koilis like the "Kesabakoili, The Kanta Koili" and the like. What then about our epics and great poems or kavyas—those rich and colourful embodiments of literary forms ? We shall presently come accross them.

Here is the time when three of our great epics have been produced. All the three of them are based on Sanskrit literature. But they are also remarkable for the originality of their creators, in them. There lies the genious of the Oriya Poet—the theme he takes from the Sanskrit literature but adds so much from his own imagination so as to give a national colour of Orissa in his work. That is how our epics stand.

THE MAHABHARATA

This, as we know, is divided into eighteen parts or "Atharakhanda" as they call it. It deals with the life

of the Kauravas and the Pandavas—their quarrel for the throne of Hastina—the victory of the Pandavas and their mahaprayana or mahajatra. This popular theme which is rather familiar to every Oriya household has been aptly chosen by our great poet Sarala Das. With only the primary knowledge in Oriya, Sarala Das, should no doubt, be regarded as a born poet. He thrived during the reign of Kapilendra, the first king of the Surya dynasty. This is clearly known, as the poet himself mentions in his works the name of Kapilendra Dev. He came of a "Parida" family of Jhankara in the district of Cuttack. He was a great devotee of Goddess Sarala. Even now the temple of Goddess Sarala stands in Jhankara and reminds the visitors of the poetic genious of the great poet Sarala Das. The parental name of Sarala Das was Sidheswar Parida but only after he turned out a devotee of Goddess Sarala, he has named him as the servant of the Goddess or Sarala Dasa.

The poet describes in a very homely manner the story of the Mahabharata. The language used in the Mahabharata is rather simple and colloquial. But sometimes, the poet seems to be conscious of a literary taste and uses here and there some unchanged pure words from Sanskrit. The "Chhanda" or metre which has been used in this Mahabharata is rather peculiar. Lines do not, contain same number of letters as we find in the printed copies of his Mahabharata today. Once we turn to a palmleaf copy of his manuscript, we seem to get rather

puzzled, at the queer form of the metre he has employed therein. As we analyse, we find that, it is "Dandaka Bruta" after a metre in Sanskrit literature which has been used in this book. The necessity of using the "Chhanda" is to make the poetry musical. The music of the poetry was at a time essential to poetry as poetry was rather primarily meant to be sung, and touch the hearts of a large croud, anxious to listen to the text as it was being sung by the priest of the village.

This Mahabharata is also divided into eigthteen parts. But as he has introduced many new facts and has left many, the names of certain "Khandas" have not remained identical to those in Sanskrit. The "Madhya Parba" introduced by the poet. which is not to be found among the Sanskrit parbas is the most original of his. There is a very strong point in showing his originality of his, in this Parba, as the creation of this parba is entirely his own making. Themes like "Sovabati harana" "Sugandhika harana", "Arjuna Hanumana Bheta' "Kunti Gandhari Siva Puja" are peculiarly knit up by the poet. As he describes the themes, readers forget for the moment that they are in stories of puranas. There lies the genious of the poet. Even in a Pouranic piece of literature he carries the readers with him to the scene of daily life. More pleasant are his introduction of social customs and conventions in marriage as "wearing" of the mukuta (head-dress) by "Bhisma", decoration of the bridegroom, accompaniment of the barjatris in the description of

the marriage episode of Bhisma—in describing the customs of Hindu marriage like the "Hasta granthi Ceremony", when he is narrating Draupadi Swayambara. This, he has so beautifully done, that it makes every reader laugh. He lays so much of emphasis on this "Hastagranthi ceremony" that when Draupadi has to be married to five brothers of the Pandavas, the right hand of each of the five brothers is fastened with strings to the five fingers of Draupadi respectively. Look at the rigidity of Hindu customs that must be prevailing then. Our poet Sarala Das could not probably pass on them. The description of the "Bedi" (the holy platform built for the purpose of marriage) of the marriage platform, the love scene of Draupadi with Arjuna, the fraternal devotion between Judhistira and Arjuna, brings home the social life of the Indians to every reader of his.

The characters have been taken from the great Purana Mahabharata. The peculiar trait of the writer with regard to his dealings of the characters is that, he has given every character his due to manifest the individual potentialities. His Judhistira is atonce ideal and a brother of social life-, his Bhima is really a "Bhima" (mighty) throughout—his Duryodhana is the devil all through--his Karna and Drona are expert warriors—his Arjuna is glaring, his Abhimanyu is wonderful and even more attractive in his Krushna—the route of all evils—the creater of peace.

His Mahabharata contains many lines meant for preaching ideal. There is description of war in his

Mahabharata, where it seems, the writer has been influenced by the warfare of his time. Here we are to keep in memory that our poet Sarala Das thrived during an age—when king Kapilendra Dev was busy at war.

THE RAMAYANA

Our second epic is the Ramayana by Balaram Das of late fifteenth century. This Ramayana is called the "Dandi Ramayana". The same "Dandaka Brutta" which has been employed in the Mahabharata of Sarala, has been also used in this great work. This book is divided into seven parts or "Sata khanda" as they call it. It deals with the life of Rama, the eldest son of king Dasaratha of Ayodhya, who had been banished by his father for long fourteen years at the instigation of his second queen Kaikai.

The theme of the work is based mainly on Sanskrit Ramayana. But, herein also, the poet has not forgotten to give so much of his originality as to give it a peculiar shape by himself. He has managed skilfully to show the importance of Orissa by describing that the seat of the Lord Siva is not in Kailasa but in Kapilasa a hill in Dhenkanal; by saying that the monkeys who had extended help to Rama in his war in Lanka against the demon Ravana were inhabitants of Konarka in the district of Puri. That is how our early poet took fancy in giving prominence to the place of his own soil—at a time when the prevailing of the atmosphere of so—called patriotism was probably not on the move.

There are also deviations from the Sanskrit text, in this work. The matters of the birth story of the saint Rusya Sringa the story of Agasti, the failure of Banasura, Ravana and Indra, in lifting the Siva Dhanu at the marriage of Sita, the acquaintance of "Guha Sabara" with Rama before his exile, the story about Parasuram, narrating his failure for 21 times in overcoming "Sahasrarjona" and his success at last by the grace of Lord Bhisnu are different from the original matters of the Sanskrit text.

The language of the Ramayana, is simple and musical. It one day attracted the large crouds of the far and near villages of our land. The influence of this great work is yet to be marked today. Our farmer even today takes delight in hearing his son sing the Ramayana on his return from the day's toil from the field.

THE BHAGABATTA

The Bhagabatta is the third great epic of the age dealing with the great Pauranic character "Krushna". The story of Bhagabatta is derived from the Sanskrit Bhagabatta. But the translation is not rigid. At every step, we can see our poet Jagannath deviating from the translation and making his verse free – as free as to give expression to his poetic imagination. This is the beauty of the work. As we read the work, even just after going through the lines of the Sanskrit text containing the same ideas—we think to ourselves for a moment if poet Jagannath Das had ever thought of translation. This is not his ignorance, but his deliberate attempt. He has no doubt deviated from the literal

translation of the sanskrit text – but has all the while maintained the harmony of ideas.

The style employed in this work is chaste, pure and simple. Words are coined as they are used in our day to day life. Many lines from the work are rather told by way of comments by our common man. The metre of "Naba khyari" is used in this writing. This means that there will be nine letters or "Nabakhyra" in each line of the work.

There are many lines preaching morals in the work. These lines have a great effect on the people of Orissa in building their moral life. Bhagabatta, as we know, was at one time, so popular, that a special house was built at the end of each village named "Bhagabatgadi". The manuscripts of the work Bhagabatta are worshipped here. Even today the custom prevails. Apart from all its necessity, it had at least this much glaring significance that this preached unity and brotherhood, amongst the uncultured and uneducated mass of the-then Orissa. Villagers would croud in large numbers in the evening to this "Bhagabatta Gharh" to hear "Bhagabatta". The priest in charge would read Bhagabatta aloud and sometimes, the lines are repeated in the same tune by a number of people there, which reminds us of that "Greek Chorus" which was so popular in their ancient literature. Such is our great Bhagabatta – great in its theme dealing with the life of the great Lord Srikrushna—which has for ages together captured the heart of millions and billions of our people.

CHAPTER IV

SOME MINOR OLD WORKS—Before 15th Century.

It will be high time to mention some of our early minor old works, as we come to concentrate our attention on Baisnavic literature of ours from the next chapter. I would not hesitate to mention here a few of our minor works—of course of literary taste before the fifteenth century.

One of them was "Saptanga Gorakha Pothi". This is believed to have been written sometime before the thirteenth century. There is some justification in accepting the popular belief. There is inside the book, the philosophy of that "Sahajajona" which we have already mentioned while dealing with our first poetry. This philosophy, it is rather not unuseal to believe, could not probably have found a place in our literature, when our literature was influenced by the Vaisnabic philosophy from fifteenth century till a very long time. The language of the book also leads a man to have faith in its antiquity,

This work is written through questions and answers of the saint Gorakhnath and his disciple Mallikanath. It

would not be out of place to mention here, that Achyutananda a later poet of ours of fifteenth century, has mentioned in his work "Surya Samhita" that the "Ashram" of these two saints was situated near the bank of the river Prachi in Bhubaneswar in Orissa. A still late poet Deenakrishna has said in his—"Namaratna Gita" that Gorakhnath was a Vaisnab. All these of course are not enough to convince us about their Oriya origin. Books against their names are also to be found in Bengali and Hindi. There can be however no double opinion about the work "Saptanga Pothi" which is no doubt an ancient piece of our old literature.

It would not be fair to over look two other works of the great poet Sarala Das, whose Mahabharata, we have just dealt with in the preceeding chapter. The works are "The Bilanka Ramayana" and "The Chandi Purana".

The Bilanka Ramayana is written after a sanskrit book "Adbhuta Ramayana". The book deals with the fact that, there was quarrel between Rama and Sita after Rama's return to Ayodhya after his exile of long fourteen years. Each of them tried to convince the other about the importance of his or her individual greatness in having killed Ravana, the great demon of 10 heads of Lanka. Well the talk had no end till it was settled that the greatness of either will be proved if any of them could conquer "Ravana" with hundred heads of Bilanka. It has been brought out at last that Rama alone has not been able to kill the demon till Sita has

come to the battle field and the demon has been rather mentally sick at the sight of Sita and has been anxious to gain her. Consequently Rama has been able to be victorious. The fact that the success depends on the happy union of conjugal life-- that the wife imparts inspiration to the husband on his way to achievement of success, has been brought home so nicely under this Puranic tale by our early writer.

Another work of the poet is "The Chandi Purana". This is also based on Sanskrit tale--the fight of the demon Mahisasur with Goddess Chandi. This demon, as the story runs, was very violent and aggressive against the people. He even wanted to oppress Gods. At this Gods prayed near Goddess Chandi for relief—and, so the Goddess comes to meet the demon at war, and crushes him with her mighty weapons. The entire book is pervaded by "Birarasa"—a sentiment of heroism. The description of the war is very interesting and keeps the reader engaged althrough.

It seems from all the works of the poet Sarala, as if he took pleasure in writing about fights and battles. In Mahabharata the fight between the Kauravas and the Pandavas-in Bilankaramayana the fight between Rama, Sita and the demon Ravana and no less in Chandi Purana the fight of Chandi and the demon Mahisasura leads a man to believe that our poet was rather trying all the while to work out the pictures of battle in his book and was, as if, looking ahead to get a Mahabharata a Ramayana or a Chandi Purana in Sanskrit which

would give him opportunity to give free play to his imagination. The view even would be scientific, once we begin to think of the time during which poet Sarala flourished-those days when Kapilendra the king of Orissa and the founder of the Surya dynasty was rather busy in raising war against his enemies in south as well as in north Orissa.

There is yet another work here which needs mention by our popular poet Markanda Das, the writer of Kesab Koili. It is a very big work called the "Mahabhyasa" dealing with the importance of Rama, the eldest son of king Dasaratha of Ayodhya and the greatness of the "Rama Taraka Mantra" by which Hanumana, could work wonders-,in his life. The book is written in a dialogue form between the saint "Ramanuja" and his disciple "Sundara", by process of questions by the disciple, followed by pleasant and apt answers by the saint. The style of the book is easy and simple, with a few sanskrit words here and there. The metre employed in the book is "Nabakhyari" brutta (each line contains nine letters) which became so popular in the hands of Jagannatha, who produced the great work "Srimad Bhagabatta" in our literature.

CHAPTER V

OUR BAISNAV POETS—15th–16th century.

Here is a time, when our literature has been immensely rich by the contributions of our Baisnav poets. It would probably appear to a stranger, that we would feel so proud of our Baisnav poets. That is probably our glory—the greatest achievements in our literature when our ancient literature has been so colourful by the baisnavic philosophy. This was not only in our literature. Baisnavic philosophy had probably dominated all the literatures of India, when Baisnavism was at its height, through-out our country.

THE BACKGROUND

It was not a sudden rise over a day and a night. The back-ground was already there. Once we look back to the reign of Choraganga Dev—the originator of the Ganga dynasty, we can see that he was also a patron of Baisnavism although it is told that the rulers of Ganga dynasty were Saivas. It was during his time that the foundation of the present temple of Lord Jagannath had been laid. History records the facts that Chora-

ganga Dev had erected three Bisnu temples at Mukhalinagari, Srikurman and Srihachalam respectively.* It was during his regime that the great Baisnav "Ramanuja Charya" (popularly known as Ramanuja) had come to Puri and had propounded his vaisnavic theories. Such was therefore the ground, prepared probably for the creation of our vaisnavic poetry.

OUR KING A GREAT PATRON OF VAISNAVISM.

It was during the reign of king Prataprudra Dev, that our Baisnav poets had made their contributions to our literature. Our king as we see, once we look back to the pages of history, was a Baisnav devotee and also a great patron of vaisnavism. It was during his time, that the great Baisnav Chaitanya had marched throughout Orisss with his followers and friends and had tried to popularise the religion of vaisnavism. Our king Prataprudra was a great friend and admirer of Vaisnav Chaitanya Dev. It is known from a Bengali work named "Bhakti-Ratnakar" written during early 18th century by Narahari Chakrabarti that the king Prataprudra desired to lead a "Sannyasa" life and giving the throne to his son, had followed the foot prints of Chaitanya. It is further gathered from "Mayurbhanj Chemicles", by M. N. Bose, that Prataprudra Dev travelled towards "Brindaban" the holy place for Hindus being the birth place of Lord Srikrushna. While on his way, Prataprudra Dev, had erected an idol of Chaitanya Dev made of Neam wood

* History of Orissa—by Dr. H. K. Mahatab

in the village of Ramachandrapur in Mayurbhanj and worshipped him till he breathed his last there. This village has been named as Pratappur after the name of the king Prataprudra. *These would be, I am afraid. going into the details of personal life of the king. All the same, it would throw light on our subject matter to the extent that, there was our king also to admire the vaisnavic faith and philosophy.

There we are now, and our field of survey would be a little easier. There was the back-ground for the rise of the religion-there was the king to patronise the faith and philosophy.

This is not all. Our land is a holy land—the land of Lord Jagannath—the land in which the legend even now runs that Lord Jagannath had accompanied his devotee the king Purusottom Dev to the battle of Kanchi (†) the land in which the story unfolds that Lord Srikrushna had travelled all the way from Brindaban to give evidence for a poor Brahmin in Satyabadi, (§) the district of Puri. Is it not only very natural that the soil of such a land would produce Bhaktas and Vaisnavas ?

THE VAISNAVA MOVEMENT

It would be better if we just give an outline of some principles of vaisnavism in order to acquaint our readers with our Baisnav poets. In our Baisnav poets we find two sects of Baisnavas. The one is known as the

* History of Orissa—By Dr. H. K. Mahatab.

(†) The legend of Kanchi Abhijana.

(§) The legend behind the "Sakhigopal temple" in Satyabadi.

"Goudiya Baisnava" and the other as the "Tantrika Orissan Vaisnava. The main principle of each sect as reflected in our literature are outlined below.

THE GOUDIYAN VAISNAVIC THEORY

This theory was popularised by the great Baisnav Chaitanya Dev. He, it seems, desired to capture the heart of the mass and therefore chose this theory to propound the vaisnavic faith although story runs to establish that Chaitanya Dev himself was a great admirer of the other school of which the Panchasakhas-namely Jagannath, Balaram, Annanta, Achutananda and Josovanta were the propounders. As Chaitanya was born in Bengal or Gouda, his school was named after his birth place as the Gaudian school. According to this theory Lord Krishna is the Abatari or the originator of all gods even Jagannath.

As such Brindaban, where Lord Krishna had his best days is the holy place or the "Tirtha sthala" for them. The "Bhakti" with which the vaisnavas of this sect believe in, is "Sudha Bhakti" or pure devotion. I have said somewhere else that Chaitanya the greatest patron of this sect wanted to popularise the vaisnavic theories. As such pure devotion or Bhakti which a common man—a man on the street-could follow was just suitable to meet the end. There are nine "Asanas" or ways of worship in daily life the process which is know as "Nabasan" in

both the theories and there is a difference between the two schools with regard to this "Nabasan" also. The Goudiyan theory starts with "Kirtan" and ends with "Joga" or realisation of the Divine self in one's own self through salvation. I am afraid, I am not able to exhaust the peculiarities of the schools, in the small compass of the work here.

THE TANTRIKA ORISSAN VAISNAVIC THEORY

The school accepts Lord Jagannath as the "Abatari". or the creator of all "Abatars" or all gods. As such "Puri" or "Nilachala", the seat of Lord Jagannath is the most important holy place for these Tantrika Orissan vaisnavs unlike the belief of the other school. These vaisnavas believe in "Gyanamisra bhakti" or intellectual devotion. They hold the view that a "Bhakta" can realise the divine self in his own self through "Joga" or meditation and can thus have the greatest satisfaction. As such there is a difference here in the process of "Vaisnavic Nabasanas" in their daily life. They begin with "Samadhi" or "Joga" and end in "Lila". There are also other peculiarities which a scholar interested in Vaisnavism may turn to any book of authority in the subject.

As we see, our Vaisnava poets belong to the one or the other school which we have outlined above, some

main aspects of the theories of the school are to be found in the works of the poets to which they belong. It is long before that we have left our literary trend and passed on to historical and religious topics-of course, which would help in studying the literary works of the period. It is high time, that we would begin with our literary figures of the age.

PANCHA SAKHAS

I have introduced the names above who were known as the Pancha Sakhas. In fact, we have already come accross two great leaders of them namely Balaram Das and Jagannath Das, while discussing our epics, the Ramayana and the Bhagabatta respectively. The five saints were known as the Pancha Sakhas, because they belong to the same school that is the "Tantrik Orissan Vaisnab School" and all of them were also five constant companions of the king Prataprudra*.

BALARAM DAS

He is the oldest among the Pancha Sakhas. His father Somenath Mahapatra was the minister to the king Purusottom, father of king Prataprudra Dev. He comes of a Karan family and acquired the title "Das", only after he was converted to Baisnavism.

Besides his two works, namely the great epic "Ramayana" which I have introduced in the chapter of "Our great epics" and the lyric "Kanta Koili" of

* Jagannath Charitamritu—by Dibakar Das.
Article entitled " The Pancha Sakha " published in " The Ravenshavian "—by Rai Bahadur Artaballav Mohanty.

which I have also told while dealing with our "early lyrics", there are yet many works by him. Some important of those are, "The Bhagabat Gita", "The Bedanta Sar", "Bata Abakasa", "Bhaba Samudra", "Panasa Chori" and "Brahmanda Bhugola".

His Bhagabata Gita is a translation from the Sanskrit Bhagabata Gita. In "Bedanta Sar", he has propounded the deep philosophy of Bedanta. This is rather based on an incident of his personal life. The story is that Balaram was ridiculed by the Brahmans, when he wanted to expound the Bedanta philosophy. At the instance of the Brahmins, the poet was arrested by the king.

But the poet assured the king that he should make an idiot explain "Bedanta" the next day. He was such a devotee of Lord Jagannath, that the God came to his rescue and with His blessings, the poet could keep his promise and received rewards from the king. In his "Batta Abakasha" the poet has described his visit to "Lanka", with Lord Jagannath. All these happen in his dream. This book is written in the "Dandaka" metre of which I have told while introducing the "Mahabhar ata" and the "The Ramayana". It is written in simple and chaste language. His "Bhaba Samundra". is also knit up on the sad experience of his personal life. The story runs about the poet being refused to climb up the chariot of Lord Jagannath on the day of Rathajatra and the poet has given vent to his feelings of grief and sorrow in the lines of the small book. "Pansa Chori"

deals with the theft of "Pansa (Jack fruit) which is a conjugal episode of Lord Jagannath and Goddess Laxmi of the Jagannath temple. "Brahmanda Bhugola" is rather philosophical and deals with the theories of creation.

Jagannath Das the writer of the great epic Bhagabatta has been introduced in the chapter of epics. We have also said of his "Artha Koili", while discussing our early lyrics. Besides these, he has written "Gupta Bhagabatta", "Tula Bhina" and some minor poems like "Manasikhya" "Gajastuti" and the like. The book "Gupta Bhagabatta" is planned after the model of "Srimad Bhagabatta", almost in the same way of a conversational manner between king Parikhita and saint Suka Dev. He has, in the small compass of the book, given the importance of the "Ekadasi" festival (The eleventh day observance which is a customary festival every month among some Hindus) the birth of Byasa Dev and Suka Dev, besides the philosophical details of the creation of the universe. "Tula Bhina" also takes a conversational form–the dialogue being between Lord Siva and Devi Parbati about the "Srusti Tatwa", or the making of the universe. His "Manasikhya" deals with lines purporting to render philosophical training to one's mind. His "Gajastuti" is rather a very familiar story among the Oriyas and it is no exaggeration to say that the grandmother sometimes, narrates the story, as she begins to make her child sleep beside her. The story deals with the rescue of the

elephant from the clutches of crocodile by the mercy of Lord Krushna. How does the child fear at the name of the crocodile and takes pleasure and pride at the name of the elephant ? The poem is rather musical and with a tone of pathos dealing with the grief of the elephant.

Jasovanta one of the five saints has also contributed to the Baisnavic literature of the time. His "Prema-bhakti-Brahma Gita", dealing with the "Rasa" or the love episode of Srikrishna and Sri Radha, his "Govinda Chandra Tika" dealing with the life of Govinda Chandra a king who took to the life of a Jogi at the instance of his mother and thus attained salvation, his "Rasa" which deals with the "Nitya Rasa", or the love-drama of Krushna and Radha which is daily staged in the head of a man—the head being "Brundaban" (an angle of view of the Orissan Baisnav School or the Gyana misra bhakti sect)-his "Siva Swaradaya" based on a Sanskrit text "Swaradaya Lesa' dealing with the principles of Joga are the best of his writings. I would not hesitate to repeat a line on his "Govinda Chandra Tika" which is rather familiar perhaps to every Oriya household. How very pleasant it is to hear our Jogi sing" a few lines from the book "Govinda Chandra Tika" to the tune of his musical instrument "Kendera" (a sort of instrument approaching the moddel of "Bina") when he receives alms at our doors ? Our ladies cannot help bursting into tears, as they hear of the sad days of Prince Govinda Chandra, as he bids farewell to his

wife and jumps into the life of the mendicant. There is our poet Jasovanta, immortal for all ages to come in his few lines of "Govinda Chandra Tika".

Achyutananda a fourth mate of the "Panchasakhas" is rather more philosophical than musical in his works. It seems from his works, that he rather takes pleasure in brooding over his philosophical and ethical doctrine and making his readers read into them than singing his lines or making his readers sing with him. There he is, a Jogi (Mahapuruṣa he is aptly called) , a true Orissan Baisnav, a teacher and a preacher in his works "Surya Sanhita" and "Gurubhakti Gita". His Haribansa is modelled after the Sanskrit text "Haribansa". The poem which rather defends his abilities for creating music, is probably that most popular "Gopalanka Ogala and Laudi Khela", which deals with the early life of Srikrishna–his days in Brindaban with Sudama, Sridam and his other play mates.

Ananta Das–the fifth of the five saints is no less a great figure in the religion of Baisnavism and our literature. He is told to have written many books. The most famous of his works are the productions of his "Malikas", or the future Predictions in short poems. There are also other important works of his, like "The Hetu Udaya Bhaga Batta", the "Bhaje Bakhar", "The Guruda Ananta Sambada" and the like, dealing with philosophical themes–based mostly on the principles of "Gyanamisra Bhakti", cult.

Ray Ramananda. a vaisnab poet flourished during the time of Gajapati Prataprudra. He is the son of "Bhabananda Patnaik" who was one of the ministers to the king. Ramananda had also been given the change of administration by the king in the district of Godavari but as a Baisnav he was, he did not find his court life a suitable life for him and shortly retired from administration. He has been said of having been greatly admired by Chaitanya Dev, during his days in Orissa. Ray Ramananda has produced many short lyrics in "Brajaboli", which as we know, was the creation from the happy union of Bengali and Maithili and this language aptly suited the purpose for creating music in poetry in "Kirtans", which was rather the primary step of the popular theory of Chaitanya for bringing home the philosophy of Baisnavism to every illiterate folk of the country.

Madhabi Dasi, a contemporary of Ray Ramananda is also said to have written many songs in Brajaboli. "Brajaboli", it seems was a very popular form of poetry of the age and it was also greatly cultivated at the hands of "Bidya pati". "Gyana Das and Naratoma Das, more or less, of the same age in Bengali literature.

Dibakar Das, a disciple of the "Gyana Bhakti" sect, wrote a book called "Jagannath Charitamruta". dealing with the life of "Jagannath Das, as a true devotee and a great Baisnava. The book is modelled after the great epic Bhagabata—following the same "Nabakhyari brutta", the metre employed in that book, and is written in a simple language.

Sisugankar Das—(early 16th century) wrote a book called "Usa bhilas", dealing with the marriage episode of "Ushā" the daughter of " Banasura", with Anirudha. A critic has very well marked that the incidents and treatment are modelled after the Sanskrit Bhagabatta, the Haribansa and the Sarala Mahabharata. The music of the whole book, confirms the reviewer about the love for music in poets of the age.

Harihar Das—produced a book called "Chandrabati Bilas", dealing with the marriage of " Chandrabati " the daughter of " Duryodhana " that great Kaurava of the Mahabharata with, the son of Srikrushna, is modelled after the technique and style of "Usabilas". The name of the book and themes confirm the relation of the one with the other.

Kapileswar Das—(Sixteenth century) is a well known poet of the age for his literary work " Kapata Keli". The subject matter dealing with the popular theme of the love episode of Sri Radha and Srikrushna is rather put in a new manner. Sri Radha's indifference towards Srikrishna due to his deep affection towards the "Gopis" of "Brindaban"—her visit to Brindaban with her attendant "Duti"—Krishna's stay with Sri Radha in the disguise of a maid at the instance of the Duti and lastly the happy union of both, after the change of guise of the Lord, distinguishes the treatment of the theme. Debadurlava Das (sixteenth century) is no less great for his work "Rahasya Manjari", in this age. This deals with Srikrushna's accompanying his

queens to Brindaban—making them sit on the Garuda and proving them the deep affection and unselfish love of the Gopis by showing his love scene with them. The lines of the book are very musical—almost as musical as those of the " Gita Govinda " in Sanskrit by the immortal poet, " Jaya Deva ".

Kartika Das (late sixteenth century) produced two beautiful books of poetry in the age. One of them is "Rukumni Bibha" which deals with the marriage theme of Krushna with Rukumni the sister of Rukumna. The descriptions of fight of Krushna with Sisupala who was to marry Rukumni, and with Jarrasandha are rather very pleasant and amusing. Would this not take us back to think of that primitive culture, which meant "marriage" in winning a bride according to one's might and power, when marriage or 'Bibaha" was rather in the form of "Udbaha' , (taking away a bride by proving that, might is right). A second work of his, called "Nabanu Raga ' is a smaller poem and deals with the first meeting of Srikrushna with Sri Radha. The description is rather homely and brings the mythological characters very near to the daily life of the readers.

MINOR POETS OF THE AGE

Besides the important poets of whom we have dealt with, in the preceeding paragraphs, there are yet many minor poets from among whom, at least a few need mention here.

Balaram Das II, a contemporary of king Mukunda Dev (late sixteenth century) wrote three works called "Krushna Lila" and "Rasa Lila"—worked out on the true episode of Krushna during his days in Brindaban, and a book entitled "Gupta Gita", dealing with the principles of the "Gyanamisra bhakti" cult of the Orissan Vaisnavas.

Dinabandhu Das (late sixteenth century) is known to have written two books in poetry named "Chhanda Charuprava" and "Radhakrusna Lilamruta". Both the poems are rather musical and prove the profound sense of music of the poet.

Damodar Champati Ray and Chanda kavi (late sixteenth century) flourished during the reign of king Ramachandra Dev of the Bhoi dynasty who wrote short songs in Brajaboli. The descriptions of seasons, like those of the rain, the spring and the autumn, are rather very pleasing in the poems. King Ramachandra Dev is also told to have contributed to our literature. The short poems named "Bansi chori", from the life of Krishna, is rather a beautiful specimen of early Oriya literature. He also wrote a book on "Krushna Lila" in Bengali.

Gopendra Das (late sixteenth century) produced a literary work called "The Madhupa Chautisa". The poem is written in the popular form of chautisa and is embodied in a popular easy language. Krishna is described as the "Madhupa", "The bee" and the "Gopis" as the followers. The love game of the bee with the flowers represent

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the love making of Krishna with the Gopis in Brindaban. Dharanidhar Das (late sixteenth century) is also noteworthy for his translation of "Geetagovinda" by Jayadev into Oriya. It is no less pleasant and musical than the original work.

Poet Salbeg, another writer of this century needs special mention, as he, being born of a muslim Lalbeg*, could produce beautiful poems about the activities of Lord Krishna–the God of the Hindus. There lies his profound genious–his cosmopolitan view–for making him high among our "Bhakta poets", of the age.

Such was our literary period for about two hundred years or even more, when our poetry was mainly based on the themes of the Radha–Krishna–episode. The main factor in choosing these themes lay in the fact that our poets were primarily vaisnavas and as such, it was only so natural for them to seek their salvation in a mystic union with the divine whom they thought of as a lover and the Radhakrishna theme could so nicely suit their purpose.

* Lalbeg the father of Salbeg, who, it is believed by many, to have come to Orissa during the invasion of Kalapahara. It was during his stay that he had married a Hindu Brahmin lady and Salbag was the son of these parents.

CHAPTER VI

THE PERIOD OF TRANSITION–(Seventeenth Century)

Our literature during the fiifteenth and sixteenth century, as we have seen, was all through pervaded by the philosophy of Baisnavism—both Goudian and Orissan–expressed in a simple and colloquial style–only at places with some sanskrit words, as would be found in the works of Sarala Das, Balaram Das, Jagannath Das and few others. It is amazing to see our literature highflown and colourful embodied with lives and feelings of the princes and princesses–taking the reader along with it to a land of fantacy, continued during the whole of the eighteenth century. The period of the hundred years between the two literary ages, mentioned above, I have called as the period of transition, as, during the time, is seen that trend of "Kavya literature" or the new trend of poetry which made a firm seat in our literature from the beginning of the eighteenth century till a hundred and fifty years. None the less, it is also to be found, during the period of transition that some works have been produced on the model of our ancient literature. I earnestly believe

that nothing could be more apt than to use the term "The period of transition" for these hundred years–that is, the seventeenth century in the history of our literature.

Before we begin to deal with a few poets of the age, it would be just rather helpful to bear in mind the historical background of our province,–during the period.

Well, as we know, as any book on history of Orissa could deal with, this century was rather the dawn of that dark day for Orissa, when Orissa lost her independence and passed on, from hand to hand of the foreign rules till of course it became independent with independence of India in August 1947. There we are, in surveying the history of the period, when our ancestors fell in the hand of the Mohemmedans. Well, the Mohemmedans had begun their rules in Orissa. Our land, yet remained a hunting ground by the Moghals from Delhi, throughout the century. With the rule of an enemy of a different religion, our progress of Vaisnavism was but natural to suffer. Even during the period of such a chaos, the trend of vaisnavic poetry has been kept alive in the hands of some poets of ours. That is one part of the wonder of the age. The other part is that, with our warriors at the battle field, our common man at the training ground to learn the use of weapons, our rulers and desents of them in the native states of our province, have risen up to the occasion and have tried to keep up the name and fame

of our literature, it once had for years to come, by their literary production from time to time. So much, their vision had captured the ideas of their own lives — the lives of the rich—rather of the kings and the queens - their days in their palaces—their evenings in their gardens—and their pleasant nights under the blue sky with the bright moon and smiling stars above head that they were waiting for the opportunity to give vent to their feeling in poetry. Here again, they have not been able to give a true picture of their lives as they, being scholarly -minded, have looked into the lines of Sanskrit works, at every step. It has been, therefore, of more or less, a mechanical type, the trend of treatment remaining, as it were, the same in all hands. It will be better if we postpone to know the treatment of this prototype of plot-making in our "Kavya literature" till we come to our great poet "Upendra Bhanja" of the next century.

LITERARY CHARACTERISTICS

As we have seen above, our poets during the period of transition have produced poems on the themes of Krishna and Radha, by following the foot prints of the predecessors. They have, as well looked ahead and paved a path for their successors to enrich the trend of "Kavya literature which they have just started. Poets like Sisu Iswar Das and Mahadev Das have kept up the trend of the "Sudhabhakti Cult" in their writings and poets like Bipra Sadasiva and Dwarka Das have expounded the 'Gyanamisra-bhakti cult," in their

works. Ramchandra Patnaik, Pratap Roy and Raghunath Harichandan have laid the foundation of our "Kavya literature".

The style of the literature of the age is rather an admixture of both simple and elegant style. The lines are sometime free and clear, reminding us of those beautiful gems of our ancient poetry and at times rich and colourful leading us to imagine of the dawn of that great day for our "Kavya literature".

Ramchandra Patnaik (early seventh century) wrote a beautiful poem named 'Harabati". The work is so named after the name of the "Nayika", heroine "Harabati". He is very original in his work. The theme is well chosen from the life of an ordinary "Gudia" (sweet-maker) family. The first meeting of the hero and the heroine, their love making, the separation and the union of the happy couple at the end are so well described as to echo in all minds, as we once finish the work.

Pratap Ray (early seventeenth century) produced a book called "Sasisena". This is also named after the name of the heroine of the story. This deals with the days of the son of a minister named "Ahimanikya" and the daughter of a king named "Sasisena". The poem begins with their meeting in the school-their exchange of words akeen to those in a school life-rise of love from affection and attachment-their flight from their land and lastly it ends with the marriage of the princess with a prince at the request of the hero "Ahimanikya"

The story seems to have been based on a popular theme prevalent in Orissa called the story of " Hala Hala Kumar". It appears that the poet had intentionally chosen a familiar story, in order to popularise the book. The nature description-like those of the morning and the evening are rather very lively.

Madhusudan Das:- (Middle seventeenth century) wrote a book named "Nala Charita". dealing with the life of king Nala and queen Damayanti. The disguise of "Nala" to test the sincerity of devotion in Damayanti and the preparations of food by Damayanti according to the choice of her husband, are rather very homely and reminds one of his conjugal life. The work is musical-different cantoes taking different tunes.

Kantha Das (middle seventeenth century) produced many small poems named "Na Poi" and "Chha Poi" in Oriya literature. The word " Poi " is derived from Sanskrit "Padi", meaning, there—by, a stanza. His poems are written in a simple and oriya colloquial style. His place is rather important in studying the history of our lyrics as he keeps up the trend of lyric-writing alive, down from the creation of our "Bhajans", through the "Koilis" and "Chautisas" to him.

Iswar Das (late seventeenth century) needs mention here for his work "Chaitanya Bhagabatta", dealing with the life of Chaitanya in Orissa, much the same way modelled after " Jagannath Charitamrita " by poet Dibakar Das.

Dwarka Das (late seventeenth century) is rather an important vaisnav poet of the age. He has written a

number of books. The most important among them are "The Gupta Gita". The Parache gita", and "Ram Rasa Chandrika". Underlying all these works, there is that trend of "Bhakti", the longing for the union of the soul with that immortal soul of the unseen and thus the principles of the "Gyanamisra bhakti", cult have been well manifested through out. A common man, of course, is not able to derive pleasure out of his works. They are rather more akeen to "Dharma granthas", or works on ethics and moral philosophy. He is also spoken of having written books like "Saiva Purana", "Parache Chintamani" and the "thirteenth cantoe of Srimad Bhagabatta". Many of his works are yet unpublished and it is hence not possible to make a clear estimate of the poet.

Haladhar Das (Late seventeenth century) was a profound scholar in Sanskrit. He is said to have written an original book in Sanskrit, called the "Haladhar Kanika". His knowledge in Sanskrit can also be known from his translation of "Adhhyamtya Ramayana" into Oriya from Sanskrit.

Mahadev Das (late seventeenth century) is rather a popular poet. His "Kartika Mahatyama" is read in every Hindu household, during the month of "Kartika". He has also written a few other books like "Baisakha Mahatyama", dealing with the importance and festivals of the month of "Baisakha" (summer), "Magh Mahatyama" dealing with the importance of the month of "Magha" (winter) and " Markandaya Purana ",

dealing with the activities and achievements of the great pauranic character "Markandaya".

Bhima Dhibar, a poet born of the " Dhibar " caste (fisherman's family) is rather noteworthy for his beautiful poems in oriya literature. Being born in a very low caste, it is so very astonishing to note, that Bhima could contribute so intensevely to our literature. His "Kapata pasa", dealing with the "Pasa khela" the playing of dice by Durjodhana of "Mahabharata", with the "Pandavas", in order to crush them, is rather written a very simple manner touching a note of pathos in the defeat of the "Pandavas".

Raghunath Harichandan, whom I have mentioned at the beginning of the chapter, is rather unique for his work "Lilabati" in poetry. He was the ruler of Banpur in Orissa. "Lilabati" is named after the heroine of the work and takes, more or less, the rigid peculiar form of our Kavya literature which came into prominence in the next century. The "Rupa barnama", or the description of the beauty of the "Nayika" heroine "Lilabati" is very enchanting and beautiful.

MINOR POETS OF THE AGE

There are many other minor poets of the age, of whom, we need be acquainted with a few, before we close the chapter. They are Gopinath Das, Mukunda Das, Bipra Sadashiva and Jadupati Das. Gopinath Das's "Tika Mahabharata" is an abridged form of "Sarala Mahabharata". Gopinath Das in fact, shown his skill in writing this book, by keeping all main events of the great

work, yet compacting and concising it, in its miniature form. Mukunda Das, translated "Betala Panchaþinsa", into Oriya, from Sanskrit literature, a story which, I believe a student of matriculation standard of sanskrit of our country must be acquainted with. "Bichitra Haribansa", by "Bipra Sadasiva" although based on the theme of "Haribansa", dealing with the family tree of Lord Krishna, rather shows the originality of the poet. Jadupati Das, wrote a book called "Gopalila", much on the same theme of the early days of Krishna in Gopa or Brindaban and also produced many small lyrics in Brajoboli, which had once been so popular in hands of our vaisnav poets like "Ray Ramanada" and "Madhavi Dasi" and proved rather a popular medium for introducing "Kirtan", in the move of "Baisnav" religion in our land one day.

CHAPTER VII

OUR "KAVYA LITERATURE"-(Eighteenth Century)

THE BACK-GROUND.

The preceeding chapter, I am sure, would be kept awaiting our readers to see that magnificent art-making in our poetry, which reached its height during this period-the period when our kavya literature seem to have been machine produced. The thread work had already been made. What remained was to show the skill in the making. That is probably the remarkable thing which has been achieved by our poets of the age.

Before estimating the most famous poet of the age 'Upendra Bhanja", who seems to have stood outstanding for ages to come, for his masterly productions of "Kavyas" it would be rather well enough to be acquainted with the back-ground of his achievements including the literary shape of the age in the hands of a few of his predecessors.

The history of Orissa, as we have seen, in the foregoing few paragraphs was rather dull and colourless. Orissa had been long invaded by the Muslim rulers, and from

the middle of the sixteenth century, till about the end of eighteenth century, Orissa had to remain under the Muslim rule. At such a time, we could not, of-course, expect our literature to be at rest with the common people. Never-the-less, our Zamindars and kings of native states, who had no more any occasion to quarrel among themselves, since they had, to submit to the same power of the state (province) had rather enough time to engage themselves in literary discussions. This attempt, with all probabilities, could have initiated our kings and princes of the native states to try their hands at writing poems. Here there is another factor, which, it is just likely could have predominated their trend of writing. That is the trend of "Sanskrit Kavyas" which it was natural to have found a firm seat in the "Durbar" as there were "Pandits" or "Sanskrit scholars" ever entertained by them to take part in literary discussions. It seems therefore, that our literature has taken an artificial style in the hands of these poets from among the kings or the princes, after the sanskrit techniques of Kalidas, Sriharsa, Banabhatta and profound scholars like them.

A second factor for the cause of the change in the writing of poetry in this age, may also be due to the reaction of literary taste which, it is not unusual to believe, happens after a long time of monotony. As we have seen, since the beginning of our literature till this age (the age with which we are presently dealing in this chapter); our poetry had, more or less, taken the

same form—a simple, chaste and unartificial style, as it could. be, well said. It is neither unusual nor impossible to think that this monotony could have initiated our writers to deviate from the type of writing and take recourse to a new form.

The predecessors of Upendra Bhanja, may yet be a third factor, for infusing inspiration in Upendra Bhanja to make his masterly contributions to our literature as they had been already taken much the same line of writing, which of course reached its climax at the hands of Upendra, after the Sanskrit texts. From among the noteworthy of them are, "Bisnu Das" and "Sridhar Das", who wrote "Premalochana" and "Kanchan lata" respectively, the themes of which are rather fantastic and peculiar to the type of sanskrit kavya. Both the books are named after the heroines of the books. This also seems to have been a peculiar trait of the literary taste that the books have been named after the heroines.

"Premalochana", by Bisnu Das, deals with the love story of "Sudhakar" the prince, and "Premalochana", the princess. The "Hansi" (duck) who has been rather described as the go-between in the game of love, in many of the kavyas of the day, is also pictured here. She is the "via media", who unites the lover and the beloved. According to the usual theme of the kavya, the description of a lake, the awaiting of the beloved for the lover in anxiety, the conveying of the news of the lover to the beloved by the "Hansi" (duck), begging

mercy of a God or a saint by the beloved, the heroic spirit of the Hero, his fight, the 'separation of the lover and lastly the happy union are all described here. The description of "Meghduta" by Kalidas, seem to have been echoed in a few lines by Bisnu Das, in the place where during the separation of the lovers, "Sudhakar" the hero of the story is addressing painfully to the cloud "Megha", to convey the heart-felt sorrow of his to the heroine, as it passes on to her side in the sky.

"Kanchan lata" by Sridhar Das, is also much the same way modelled after the interpretation of Kavya" of the age. There is a change at the beginning, although the end is the same which is shaped in the union of the happy couple. The theme runs as under.

King "Pratap Kesari" and his queen "Hirabati" childless as they were, observe festivals to pacify Lord Siva and are blessed with a daughter. "Kanchan lata", they name her as she is as handsome and glittering as "Kanchan" gold. The birth of the hero on the other side is rather peculiar. The hero is "Basudhabatansa", who is born in the family of the king of Basantanibas and queen Susila. There is description that this prince is "Manoj" who is born of the self of "Krishna" who desires to make love with "Kusuma Hasi" who is created of the self of "Sri Radha". So do they come to the world in the name of Kanchana lata and Basudhebatansa. There is worldly love—making—separation—union and home returning to "Swarga", the land of the Lords. Tke theme ends in a happy

tone, as the case is always, with regard to almost all the books of the day. Pious, religious and God fearing as the Indians were, there was perhaps very little occasion for our ancient poet to think of a sad life, which probably he could never conceive of having a confirmed notion that he was the creation of God and this "good earth" was also the wonderful manifestation of the great Lord.

Before coming to acquaint ourselves with our great poet Upendra Bhanja, we should not forget the name of his old grand-father "Dhananjoy Bhanja", king of Ghumusar, a native state in south Orissa, who was rather an initiative to the young prince for cultivating the poetic faculty which was rather latent in is young mind, since his childhood. It is no exaggeration. The history of the family tree of the kings of Ghumusar as embodied in "Ghumusar Rajabansanacharita", will rather bear testimony to the comment. The old king, as he retired from the political life of the king, so willingly took to the life of a poet—brooding always over high imaginations, ready to produce healthy and robust poetry. It is so proud to notice that the old man achieved his aim and wrote many books which more or less took the same form of "Kavya" of his time. Among the noteworthy of his contributions are his "Raghunath Bilas", dealing with the life and story of "Raghunath" or "Ramchandra" son of king, Dasaratha of Ayodhya, the romantic work in poetry like, "The Ichhabati", "The Madan Manjari" named after the

heroines of the story, dealing with the same sort of sterotyped love-story and written in the same mechanical artificial style of the sanskrit text. It has been well remarked that his "Raghunath Bilas". has initiated his grandson Upendra to create his "Baidehisa Bilas", more or less dealing with the same sort of theme about "Rama" and his romantic poems have also influenced Upendra to produce his romantic works like a "Labanyabati", or a "Kotibrahmanda Sundari". We would only now wait for our young hero; to see his masterly contributions to our literature, his originality his divinely gifted genious which have so truely made him the "Kavi Samrat" "The Poet Emperor" in our literature.

CHAPTER VIII

OUR KAVYA LITERATURE.

UPENDRA BHANJA.

"The morning shows the day"—and the poetic talent of Upendra Bhanja had got recognition, even when our young prince was between teens; story runs to relate that the grandson, even when a boy, used to take part in literary discussions with the grand father, king Dhananjoy Bhanja. It is said that, in the course of such a discussion one day, Upendra after hearing few lines from the "Raghunath Bilas", by king Dhananjoy, remarked, "why not write in a more artistic style so that every stanza of the book should begin with the same letter", and the old king simply looked at him astonished. It is the same Upendra, who, after a few days, met the grand father, with a work called "Baidehisa Bilas", dealing with the life and glory of king Rama, the king of Ajodhya, after the theme of "Raghunath Bilas". The only wonder of the work was that, each stanza started with the letter " Ba ", in Oriya. There is yet another story about him, which is all the more pleasing. Poet Deenakrishna Das (a contemporary of Upendra

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Bhanja) had once come to meet Upendra Bhanja, with his work "Rasakallola ". The first canto of the book was rather peculiar. Each line began with the letter " Ka ", and also ended with the same letter. But, in the rest of the thirtythree cantoes, this technique could not be maintained and the lines there in, only began with the letter "Ka", but did not end with the letter. Our poet-Emperor, Upendra remarked, "why could not the style employed in the first canto be maintained throughout;" and Deenakrishna remained silent. Further Upendra told him that the book could have been well named as "Kallola Rasa", instead of " Rasa Kallola", so that the name also could begin with the letter "Ka". It is told that Deenakrishna, at this, had only to bid him farewell with grief. It will be so surprising and pleasing to notice that our poet Upendra Bhanja produced a book, sometimes after named " Kala Kautuka ", dealing with the life and glory of Lord Jagannath and Krishna, more or less, chosen after the subject of " Rasa Kallola ". But the wonder above all is that, each line throughout the book, began with letter "Ka" and ended with the same letter. So much the poet was conscious of the technique that he has also maintained the technique in naming the book, as will be clear to any reviewer from the name, "Kala Kautuka". Was it not only so natural to wait for the bright future of the poet, which crowned him with the title "Poet Emperor", " Kabi Samrat ", conferred to him by Dibyasurgh Dev, the then king of Orissa*

* A popular notion though not historically Correct.

Upendra is said to have written many books. He tried his hand at producing mythological, romantic kavyas and also works of different kinds like those of small songs on different topics. He, as it was natural for him to have read Sanskrit texts and taken part in discussions with scholars and his own grand father, took to an artificial style, modelled after the Sanskrit works. He took pleasure in creating figures of speech in his works to show his poetic talents. He was at his best in embodying the writings with " Alankaras ". This seems to be a hobby with him, as we go on looking into his works. Among these poetic attempts in technique, were "Slesa" (puns having different meanings ranging from two to nine), " Jamaka ", (repetition of same words with different meanings so as to produce a musical melody while reading the lines), " Anuprasa ", (repetition of letters), "Bondha", (arrangement of a stanza in a particular shape, such as drum, lotus, temple etc.), "Ghumutra", (Arrangement of letters in such a way that in two lines, the alternate letters beginning from the first of the first line till the end of second line and alternate letters beginning from the second letter of the second line till the end of first line would surprisingly make up the first line and the second line again). I am afraid, the list is not exhaustive, as it is not possible to comment on the poetic genious of the great poet*, within the small compass of survey here.

* Scholars interested about him, may look into the introduction given by the profound scholar of Oriya literature Rai Bahadur Aitaballav Mohanti, to the works of Upendra Bhanja, editted by him.

His romantic works, more or less, take the same form of the day. They generally deal with the love-making of a Prince and a Princess born of Gods or demi-Gods or saints. The love game, at times, takes place in the heaven and sometimes on the earth. Love at the first sight, with which the story begins, the wrench of separation which puts the lovers into pains, their love–sickness and lastly their happy union-although takes a mechanical trend of writing, distinguishes the stories from our "Baisnavic Poetry" of ancient times.

Among his romantic kavyas, noteworthy are his " Labanyabati ", " Kotibrahmanda Sundari ", " Rasika Harabali", "Rasalekha", and the like. In "Labanyabati" the love story of the hero " Chandra Bhanu " and the heroine "Labanyabati", is very pleasing. The lines are musical embodied in that artistic style, favourite of the poet. Apart from the love story in " Kotibrahmanda Sundari " named after the heroine of the plot, I would like to mention, the love for art-making of the poet which he has shown in the book. The twentyfifth cantoes of the book is so beautifully written, that it deals with the description of three seasons, namely of "the Summer", "the winter", and "the rains", With the lines as it is, we get the description of " the rains". If we read the lines by omitting the first letter, we get the description of "the winter", and with even the omission of the first and second letters, we get the description of "the Summer". It is only so surprising to find these hidden treasures in the poetry of our medieval literature.

I would not hesitate to appeal to any scholar of Oriya to go into the canto itself to derive the pleasure personally out of it, In some lines of his romantic poem "Rasika Harabali", it seems that the poet has given expression to the feelings of his own life. Once we remember of his sad days by the death of his first wife followed even by the death of his wife after a second marriage and look into the lines of the book, we find, as if the poet is brooding over his mournful days in the world. "Poetry is criticism of life", and would it not be only correct if we admire the poet who has so skilfully pictured his life through the medium of romantic tales.

Among his mythological works, noteworthy are his "Subhadra Parinaya", dealing with marriage of Subhadra and "Kalakantaka" and the "Baidehisa Bilas", about which, I have mentioned at the beginning of this chapter.

Works like "Chhanda Bhusan". "Chitra Kavya Bodhodaya", need mention, as in these, the writer has so magnificently shown his talents. These works may be well said to have been created for showing the style and technique of the poet than for displaying the rich imagination.

The creator of the "Kavyas" or long poem is even no less successful in his short poems. Among the short poems or lyrics, his "Chautisas", his "Chaupadis" and his small devotional songs are really the best of the varieties.

With a word of apology to the admirers of the great

poet, I have told sometime before that it is not possible to mention all the works of the poet here. •If I am excused, I may be allowed to repeat here, that the list given by me of the works of the great poet is not exhaustive. There are many more books, long and small. by the writer. Some of them are published and even many of them yet remain unpublished today; our great poet yet remains undiscovered and unexplored in his works which have not been so far brought to light.

It was a sad contrast of fate that Upendra, with so much of genious, would be born of the father " Nila-kantha "-bloodthirsty for securing the throne of "Ghumsur for himself of whom, I may be excused to say, the history has ever told in black letters. Never-the-less it is the world of wonders of that great God, and sometimes things happen like this. Well, Upendra was the son of such a man.

It is only so proud to think of our great national poet Upendra-who is remarkable and immortal for ages to come, for his magnificent and wonderful contribution to our literature. Well, at a time, when our Oriyas have shown so great a skill of artmaking in stone, in the temples of " The Bhubaneswar ", the temples of " The Konark", it is so astonishing to think of our poet who has simply repeated the art of his predecessors in liter-ature. The literature of Upendra Bhanja is, for all times to come, is a Konark or a Bhubaneswar for the Oriyas.

CHAPTER IX

OUR KAVYA LITERATURE.

"THE CONTEMPORARIES OF UPENDRA BHANJA"

Contemporaries of Upendra, there were many. It will be convenient to deal with five noteworthy of them in this chapter, postponing the minor of them, for the next chapter. They were not of course, as great as Upendra was; they could never, with all possibilities, be, for every poet cannot be possibly born with the same genious.

One of them was "Ghana Bhanja", the younger brother of king Dhananjoy Bhanja. He had earned a very good reputation in composing songs and writing poetry. He is said to have written two romantic works in poetry and one mythological kavya named "Govinda Bilasa", One of the two romantic works is "Rasanidhi" in fifty-one cantoes, dealing with the love game of "Jaga-bandhana", the hero and "Rasanidhi", the heroine. The trend of treatment takes the same line as those of the Kavyas. The meeting of the lovers, their parting and their happy union at the end in the marriage, are beautifully described so as to remind the reader of those

immortal works of Upendra. The other romantic work, named, "Trailokya Mohini", is a little different from the general trend of the day. It contains two hundred and fiftyfour songs–each canto comprising in its tern of three to seven songs. Each song is made up, of four to ten lines. One song, in the book is of twelve lines deviating from the general rule. The songs are tuned to different tunes and hence are musical indeed. The book deals with the secret meeting, love and marriage of the hero "Panchanabanar", the prince of Ayodhya and the heroine "Trailokya Mohini". There is a happy union of the artificial style of the Sanskrit and the colloquial style prevalent in Orissa. The writer has paid tribute to the "Bhanja" dynasty of Orissa in the last canto of the book.

Deena Krisna Das. a second poet of mention, of this time, of whom, I have said while dealing with the poetic talents of the poet Upendra Bhanja, in the foregoing chapter, is rather a popular poet. He, it is well said, was a man of independent spirit, much above caring the king of his time. As a free man of the State, he had much confidence in himself and he did not believe in flattering the king or richman and creating fortune for himself. There is reference to this independent trait of the character of his, in his book, "Rasa Kallola". Fearless as he was, he led a life of misery, which he rather preferred to lead and died a heroic death.

Among his great works, "Rasa Kallola", "Rasabinode", "Namaratna Geeta", "Jagamohan Chhanda"

are noteworthy. In the first work, he has mentioned about the life and days of Lord Krishna in this world. From the treatment which is shown in the first canto of the book that Lord Jagannath is the creator of all Gods or the "Abatari ", it is believed that the poet belonged to the school of Orissa Basnavas. The whole poetry contains thirtyfour cantoes, each canto made up of a peculiar tone–so as to make the book musical. The book is aptly known as " Rasakallola " as it deals with so many " Rasas " (sentiments) and to top the lot, so beautifully about the " Prema Rasa ' or the sentiment of love in the love-making of Lord Krishna.

The next work " Rasa Binoda"' is contained in forty-two cantoes. It is written in that " Nabakhyari". metre, which was so beautifully cultivated in the hands of the great poet Jagannath Das. It mainly deals with the love episode of Sri Krishna and Sri Radha. There are here and there, other references, such as the creation of the universe, in the dialogue of the saint Basista and Bhusanda.

His " Namaratna Geeta " deals with the " Baisnavic philosophy". The writer has mentioned about the importance of "Nama Brahma" and has stated that a man can attain salvation by meditating "Nama Brahma ". He has also written about the relationship between " Guru Sisya' '–a teacher and taught aspects of religion, Lord Krishna's devotion so his teachers, the true nature of a devotee, "Bhakta" and the like. The language employed in this book is comparatively simpler than that of employed in the other two books named above.

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His "Jagamohan Chhanda", dealing with the daily process of worship of Lord Jagannath and the ceremonial festivals of the Lord is rather very musical. There is description about different seasons of the year while dealing with the yearly festivals of Lord Jagannath. The language is simple and free.

Among his small poems, his "Nabakeli", dealing with the love episode of Krishna in the dress of "Nauri", (Boatman) and his witty talk with Sri Radha when she comes accompanied by the other maids of Brindaban, or "Gopanganas" as they are more aptly called, bear testimony to the pleasure and fancy of writer which he takes in bringing home these incidents to his readers; his "Alankara Boli", deals with another love-game of Radha-Krishna, and their dialogue, wherein "Radha" is the purchaser for "Gold" and Lord Krishna is in the disguise of a "Sunari", a "Gold smith". It proves the profound sense of humour of the poet; his "Artatrana Chautisa", expressing his feelings of grief, is one of the most remarkable creations of his–although small in its form unlike the long line of treatment of a kavya. The poet has so mournfully craved for his salvation and is hence offering heartfelt devotional words in the name of that Great God–Lord Krishna.

Lokanath Bidyadhar, a third poet of reputation of the time, is known to have written more than one book of importance. Among the romantic works of his, are noteworthy, "The Padmabati Parinaya", dealing with the love story of the heroine Padmabati, the daughter

of king Dharma Dhwaja of Chandrabatipur and the hero Makaradhwaja, the son of king Birasena of Chandraprava Pur. The story ends with the marriage of the hero and heroine. It takes an artificial style after the nature of Kavya writing of the day.

His "Chitrakala", containing fifteen cantoes, is more or less modelled after the same manner as that mentioned above. It deals with the happy union of the heroine, "Chitrakala", the only daughter of the king Dharma Sena and queen Sulakhyana of Asokabati with prince Sudarsan Krusnaberi. The " Biraha ", partition of the lover and beloved which is generally shown in order to make the union at the end more pleasant, is rather more artificial in the book, the partition having been described not in real life, but in dreams.

Another romantic poetry of his " Sarbanga Sundari ", deals with the love-story of " Sarbanga Sundari ", daughter of king Puspadhana and queen Rasabati of Rasa Taranga and the hero "Abani Tilaka", son of king Suratasiromani of Ratnamala. The heroine and hero of the world are respectively "Sura Apangi", created from Goddess Parvati and Gyana Avikura the Jogi of heaven.

His " Brindaban Bihar ", contained in five cantoes, is rather a deviation from his romantic poems. It echoes the " Radha Krishna " theme of ancient Baisnavic poetry. The style employed is artistic and artificial.

A yet fourth poet of mention is "Tribikrama Bhanja", uncle of the great poet Upendra. He is said to have written a very long poetry book consisting of twenty-

nine cantoes. The birth of "Gyana Punja" and "Jakhya Nandana", in the world as the son of king Sudarson of Srinagar and the daughter of Bisalpur, respectively; their love and marriage are happily dealt with, in the book. Among the pleasant descriptions are to be found the beautiful description of all six seasons and the minute details of the beauty of the heroine. The whole work seems to have taken the style of "Kavya" writing of the day.

There is the fifth poet of repute of the five, I have mentioned above and it is pleasing to note that the writer is a woman-poet of the age. She is Brundabati Dasi, who wrote a book named "Purnatama Chandrodaya", dealing with the life and activities of Lord Krishna at Gopa or Brindaban. She has, in the book, mentioned incidental reference to her life. The last canto of the book, deals with the acquaintance of the poet. She was a great devotee–a true Baisnava, which can be clear to any reader of her work. She, it seems, takes pleasure in taking that poetic artificial style of poet Upendra Bhanja. She has in fact, tried her hand at creating so many puns and puddles in her work.

From what we have dealt with above, in this chapter it will be clear that a stereotyped style of kavya literature was pervading during the age of Upendra, and writers were only so anxious to imitate such a style so as to claim a profound taste of poetic talents.

CHAPTER X

OUR KAVYA LITERATURE.

SUCCESSORS OF UPENDRA BHANJA.

It would not be fair, to pass over a few other poets of the time, who are also wellknown for their contributions to our literature. More or less, they owe to the style employed and cultivated at the hands of the poet Upendra Bhanja. It seems that poet Upendra, had left a firm impression in his writings, which was followed by so many writers of our land. This would definitely bear testimony to the reputation, that Poet Upendra once earned, for ages to come, in our literature.

A work named "Braja Bihara" has been produced by poet Dasarathi Das, and much the same dealing with the theme and bearing the same name of the work by poet Krupa Sindhu Patnaik. The former contains ten "Bolis" or cantoes as they would mean by it, while the latter consists of twentyone "Chhandas", or cantoes. The second is smaller than the first. The books deal with our popular theme-the love-game of Lord Krisna in "Braja" or Brindaban. The works take a chaste style, employed after the choice of the day.

Mandadhar Bhagirathi (middle eighteenth century) wrote a book called "Radha Bilas". He imitates an artificial style after Upendra Bhanja. The theme deals with the life and emotions of Radha as depicted in the world.

Jayasingh (middle eighteenth century), is rather noteworthy for his translation of "Drona Parba" dealing with the importance of Drona of Mahabharata, "Khetra Mahatmya", dealing with the fame of Nilachala, and "Bhagabat Geeta", containing the philosophical ideas about the self and the creation, from sanskrit literature. The language employed in the book is elegant and high-flown.

Sadananda Kabisurya Brahma (middle eighteenth century), who became known as Sadhucharan Das, after his conversion to Baisnavism is a poet of note of this period. He wrote "Prem tarangini", "Prema lahari", "Lalita Lochan", "Chaura Churatamani", "Jugal Rasamruta Lahari", modelled after the works of Poet Upendra of our literature. His writings are melodious and musical.

Janardan Das (middle eighteenth century) produced a beautiful book named "Gopi Bhasa". This deals with the feelings of the maids of Gopa-the "Gopis", expressed in a mournful way, at the parting of Sri Krisna-their love mate-to Mathura. The language is simple. I may be allowed to add that this book is popular among the uncultivated rural folk of Orissa. He is said to have produced a poem called "Kanada Chautisa", containing

thirtyfour stanzas, modelled after the chautisa form, of which we have discussed somewhere earlier.

Banamali Patnaik is another popular poet of the time. He was a true devotee and a Baisnava too. He has written many beautiful lyrics–immortal for all ages to come. The poems are written in a simple language, so as to touch the heart of our common man on the street.

Rama Das, a poet of repute, of this age, produced two books, one named " Rama Rasamruta ", dealing with the life and glory of "Rama", the son of Dasaratha, king of Ayodhya, and another named " Dadhyata Bhakti", dealing with the lives and achievements of saints of Orissa. The latter is familiar, it would not be too much of him to say, to every house–hold, of our land.

Pitambar Das, (middle eighteenth century) wrote a book called " Nrisingh Purana ". This book is divided into seven parts. The work is based on the theme of Sanskrit literature. It shows the insight and the farsight of the poet, once the reviewer begins to analyse the work, he discovers that the poet owes to the " Mahabharata" of Sarala Das, the " Ramayana " of Balaram Das, and the " Haribansa " in Oriya for having taken incidental themes and stories.

Krisna Singh, of the time, is noteworthy for having written the eighteen parts of the Mahabharata in Oriya. He owes a great deal to the Sanskrit text, for producing this work. He is free, when he is dealing with the description of nature, beauty of Draupadi and of

customs and conventions of our land and the like. He takes a simple language.

Biswanath Khuntia, (late eighteenth century) wrote a book named " Bichitra Ramayana ", based on the theme of that great epic, "Ramayana", dealing with the life and greatness of "Rama". This is also a popular book in Orissa. This work is named " Bichitra ", magnificent and what is really magnificent about the work, is the beautiful style that the poet imitates after that of our great poet Upendra Bhanja.

Brajanath Badajena (late eighteenth century) is rather noteworthy for his patriotic spirit in literature. He was a fearless man, it seems, from his work. He has depicted a war between the Marahattas and the Oriyas in Orissa in the few pages of his " Samara Taranga". It is a beautiful gem of our literature-pervaded althrough with Bira Rasa-a sentiment of heroism.

His "Syama Rasosasba" and " Ambika Bilasa " are mythological productions. He wrote a book named " Gundicha Bije" in Hindi. Imagine the attempt of a great work in our popular language Hindi-at a time when Hindi had not been thought of being the " lingua franca"-the Rastrabhasa for the country.

There is yet another element about the poet and it is his love for creating humour in literature. This, he has so beautifully manifested in his prose work " Chatura Binod". This book contains four stories, modelled to certain extent after the story-telling manner in Sanskrit prose. What is remarkable in the book, is the profound

sense of humour of the writer, which he tries to convey while narrating the stories, and describing the beauty of the maids.

The queen of Nisanka Roy is a lady poet, worthy of mention, during this period. She produced a romantic kavya named "Padmavati Avilas" named after the heroine of the story. She, it appears from her work, amuses in taking an artistic and artificial style after Upendra Bhanja.

There is yet another poet of repute of the day, of whom, I need mention here, before we finally close this chapter and he is one of our most popular poets–Bhakta Charan Das. His parental name was of course Bairagi Charan Patnaik, and he took the name of "Bhakta Charan"—to signify the character of a true devotee–after he embraced the religion of Baisnavism. He flourished in the latter part of the eighteenth century. He is famous for his "Kavya"–"The Mathuramangala", dealing with the glories of Lord Krishna. It deals with the early life of Krishna in Brindaban, his departure from Brindaban for "Mathura", where "Kansa" the king of Mathura the great demon was rather, very oppresive, the death of Kansa, the restoration of peace in Mathura and the rejoice of the people of Mathura. Different cantoes of the book are written in different metres, so as to produce music in poetry. The book takes rather a simple style–at places with words of Sanskrit inovation and some uses of the artificial style, which was almost the fashion of language one day.

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Besides the great work, which we have just mentioned above, poet Bhaktacharan is known to have written small poems like "The Manabodha Chautisa", "The Kalakalebara Chautisa" and "The Manasikhya". The first poem is rather based on the theme of "Mahamudgar", in Sanskrit by the great reformer and profound scholar Sankaracharya. His Kalakalebar Chautisa is rather a popular poem among the people of Orissa. I would not hesitate wishing our people to recall the days of their childhood, when they put their steps keeping pace with the musical lines from "The Kalakalebar Chautisa", on their way back, to home after days toil. That is the Chautisa, which for all ages to come, immortal in all minds of Orissa, reminding the genius of poet Bhaktacharan,

His "Manasikhya" is rather based on philosophical aspects of life. The name of the book, as will be found, is written for the training of mind, and it is therefore natural that the book would contain philosophical doctrines. The style employed in these small books, is rather easy and simple. The "Chautisas" are written after the technique of old Chautisa form. Here and there, will be noticed, an impression of the literary taste of the age, in the use of puns and alliteration and diction of the works.

CHAPTER XI

OUR KAVYA LITERATURE.

MINOR POETS.

Some minor poets of the time, need be introduced here, in order to enlighten us, about the growth of our literature, during this period. As I have, more than often, told in this survey of literature that we are probably at our best in our kavya litorature and our precious contributions to our poetry during this mediaeval period of our literature, will remain ever immortal. In the brief compass of the survey, when it is not possible to exhaust the information about our major poets, it will not be wise, to expect a detailed note of our minor poets. " The face is the index of a person"–and we would even console ourselves in getting a catalogue of the names of our minor poets and their respective literary works, which would enable us to get an impression of the age. That is how it is; I may once again beg apology of our readers, for attempting rather a catalogue of them.

Raghunath Bhanja, ruler of Mayurbhanj in Orissa (early eighteenth century), produced a book called "The

Rasa Lahari". This is based on a fantastic story, more or less, taking the trend of the day. The writer, amuses to imitate the artificial style of Upendra Bhanja, but it can be noticed by any reader of his poetry that he is not able to maintain a symmentry in writing. That is not probably due to his ignorance, nor due to his deliberate attempt. It is rather the style of the day which actively or passively influenced him and; he is not able to overcome the influence.

Chakrapani Pattanayak, a contemporary of Birakesari Deb, the king of Orissa, (middle eighteenth century), produced a book named " The Krusna Bilas". Although there is hardly anything novel in the story, as it deals with the same plots regarding Lord Krishna, the form it takes is rather distinctive in its way. The style is remarkable, and the poet is best at the diction–the choice of words in the work. The book contains twenty-one cantoes. This writer seems to have attained a very good knowledge in Sanskrit, as he produced a work named " Gundicha Champu", in Sanskrit.

Syamasundar Dev, who is said to be the son of king Birakesari Deb (middle eighteenth century) wrote a book called "The Anuraga Kalpalata". The theme deals with the days of Lord Krishna in Brindaban. The poet seems to have been conscious of taking an artificial style of the day. All the lines in the work begin with the letter "A", the first alphabet in Oriya. This leads to a reviewer to think, that the poet was rather more keen about his style than the story. There are, at places in

the book, to be found the uses of puns and alliterations.

Kesab Patnaik, is known to have produced, during this time, a work called "The Gopa Binod". This book is also known as "The Chhandamala". It contains thirtysix chhandas or cantoes. The language is literary and chaste. It is also remarkable to mark the sense of music that the poet carried, as one discovers the musical treasure hidden in the lines of poetry.

Biswambhar Patnaik wrote a book called " Bichitra Bharata". I would not hesitate to recall to the writing of " Bichitra Ramayana ", by the poet Biswanath Khartia with whom we have already been acquainted, in the foregoing chapters. It is a sort of that type. The book deals with the main events of the Mahabharata. But it is only so pleasant to mark the tunes employed in the book. That is probably the essence of the name of the book, being kept "Bichitra".

Two of the brothers, of the estate " Chikiti " in the district of Ganjam need mention here. Pitambar Rajendra, the ruler of the estate (late eighteenth century) produced books like the " Rama Lila ", and the " Ramayana " in Oriya, I would not hesitate to add a line or two about the poet. His "Rama Lila " is rather useful in studying the history of Dramatic literature in Orissa. Well at a time, when there was no stage, no scenes, no closed auditorium, no electricity, and nothing of the thing that goes to atribute to the qualities of a modern drama the Lila in Orissa, had attracted the mass life of our land. I would probably not be wrong to

say that this Lila is even very popular in the interior villages of our land. How very amusing it is to witness a Lila—the king, the queen, the demon, the prince, the princess, the messenger, the Mantri (minister) all arriving in dress when their respective turn comes, to the middle of the circle formed by the on-lookers, on the street itself, as they sit so anxiously to witness the performance. It is all the more pleasing to listen to the man playing on " Harmonium " or another playing on the "Dholki", or even a third with his flute—all instruments being tuned together just before a song. Sometimes, the persons playing on instruments and some other members of the party repeat the lines of the song as they are being sung by the actor or the actress. This scene, would no doubt take the reader back to that Greek chorus or even to the open air-Dramatic performance during the days of Shakespear in England. There is hardly any prose in Lila. Most of the speeches are in poetry and they are even sung. One would no doubt laugh at a sight of Lila this day. But it is the same performance that was once for years to come, a popular source of recreation and merrymaking for the people of our soil. The "Rama Lila" by the poet Pitambar is one of such type, dealing with the theme of Ramachandra, which was very popular during his time in many parts of south Orissa.

Balabhadra Bhramarabar, the brother of Pitambar Rajendra produced a romantic poem called " Chandraprabha", named after the heroine of the story. It deals

with the mechanical love making of the hero " Ananga Sundara", and the heroine "Chandra Prabha", after the fashion in literature of the day. He takes an artificial style after Upendra Bhanja.

Haribansa Ray (late eighteenth century) wrote a book named " Prema Kalpalata ". As will be seen from the name of the work, the theme deals with love. He takes pleasure in imitating Upendra in the book. But it is also astonished to see the poet in simple language in another of his work called, "The Govinda Lilamruta". This latter work is a translation from Bengali, which in its origin was written by Krusna Das, Kaviraj of Bengal.

Purusottama Manadhata (ruler of Nayagarh), and Padmanav Srichandan (ruler of Banki), had respectively written " Sobhabati ", and " Sasi Rekha ". Both the works are poetry and romantic tales, named after the "Nayika", heroine of the books and got up much after the same manner of the kavya writing of the day. It seems, that the rulers of our native states and estates were anxious to keep up the tradition, established by Upendra Bhanja in our literature.

Kesab Harichandan seems to have kept up the trend of writing " Lila ", alive by producing " Rama Lila ", dealing with the theme of the Ramayana.

Manjuri Patnaik and Tripurari Das, are known to have produced " Ramachandra Bihar " and " Ramakrisna Keli Kallola", respectively. The books deal with the glory of Rama. It seems from all these, as if " Rama " in his tern has predominated our mediaeval

writers, as " Krishna" had played his part in the hands of our ancient poets. These mythological works during the age, even take the style of poet Upendra Bhanja.

Pindika Srichandan produced a work named "Basanta Rasa". This is rather based on the " Geetagovinda ", in Bengali literature. This may more aptly be called even a translation. He is also known to have written an original work in Oriya named " Mukunda Mala ", which is devotional in its treatment.

As it would be clear from all the preceeding chapters that it is an artificial style modelled after the Sanskrit works by Kalidas, Sri Hansa and Banabhatta which had predominated our writers of the day. Many of our writers, during the time, came of royal family and their taking recourse to literature and their return from warfield has been also brought home to our readers in the back-ground of the history of the time. I am afraid, the list of the poets, of the time is not exhaustive. There yet remain many poets, undiscovered in their palm-leaf works, in, far and near villages of ours being paid respects by the villagers in their worship to them along with the Bhagabata, written by the great poet Jagannath Das; in the "Bhagabata Tungis", or the house built for the worship of the " Bhagabata ". Let them not come to light, our fellow men, in the villages do not forget to offer their respects to them for ages to come.

CHAPTER XII

A PERIOD OF MISCELLANY—1800-1850

Nothing could probably be more appropriate than the term "miscellany", for a period of about fifty years in our literature, which is rather a sort of literary interim period between that great period of kavya literature and the age of modern literature (more popularly known as " The Age of Radhanath"). Upendra Bhanja had done all that he had to do. He had made our poetry immensely rich, by his own contributions and had also carried a lot of our poets in his line. What now remained, was the beginning of a new-day which could bring new tendencies in literature which started at the hands of Radhanath Ray. Before coming to study our modern literature which had its shape in the masterly hand of Radhanath, we would not do justice to leave the history of of the fifty years, intervening the age of our kavya literature and the age of Radhanath. That is how it is " A period of miscellany", during which, we will notice, attempts of different kinds of forms in our literature. There were long poems and short poems, epics and lyrics; baisnavic poetry and romantic poetry, puranas and Lilas and the like.

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It will be convenient to bear in mind the political condition of our land of the time, which is no less responsible for the growth of literature of a land: Well, Orissa's bright days had been closed. She remained a haunting ground of the foreigners for a long time. She passed from hand to hand of the foreign rulers. I would not hesitate to remind our readers of those days of the past, when Orissa passed to the hands of the Britishers from the Moghals and the Marhattas. The rule had not been established. But history records the fact that the Britishers had got opportunities to give free play to the ways of their administration even from 1803. Our land was therefore, it could be very well imagined, in an entire state of disturbance. Our lives were not at rest: far to think of the creation of our literature. A common man could easily think that the chapter of the history of literature would be closed at such a time. But that does probably not happen. Literature is as organic as life, and it is only amazing to think of those dark days, which have produced a good many writers in our land.

Abhimanyu Samanta Srimhar, who, I am sure, would have come a few year before, has been rather purposely postponed by me, for being estimated here. There is a reason behind this, as the poet had lived for a few years in the nineteenth century. He was the disciple of the poet and Baisnav Sadananda Kavisurya Brahma, of whom, we have dealt with in the preceeding chapters. Poet Samanta Srimhar, it is not too much of him to mention, was a born poet. Even when, he had hardly

attained majority he was found sitting under the shade of the trees in their garden in silence and trying his hand at producing poems. Those poems written by the poet in his childhood are yet kept as precious specimens of his masterly literature during the early period of his life. From all these activities of the boy, it was only natural to expect a bright day for the poet in his future.

Well, our poet gradually came of age and it is only surprising to look to his wonderful creations in literature. One of the best books of the poet, which has attained popularity among the uncultured mass of Orissa and also the scholarly class of our land, is that immortal " Bidagdha Chintamani ". The book deals with the love of Srikrishna and Sri Radha. Different cantoes have been tuned to different Ragas (metres) so as to maintain the musical effect on the readers. The conception of love propounded by the poet, in the conversational scene of Sri Krishna and Madhumangala, his playmate, reminds the reviewer of the " Raganuga Prema ", the love of devotion which a true Baisnav craves for. He belonged to the Goudian school of Baisnavism, as will be found from his description of " Pure Devotion ", " Sudha-Bhakti ". There are often in the book, use of " Alankaras "-puns and alliterations. The poet can be known about the poetic and scholarly talents he had, from the, diction and the style employed in the work. It is needless to say, that the poet is fond of taking the style cultivated at the hands of poet Upendra Bhanja and so aptly followed by his teacher Sadananda Kavisurya

Brahma. "The Bidagdha Chintamani", by poet Abhimanyu Samanta Srimhar is probably as important as "The Rasakallola", by the poet Deenakrisna Das, and it will ever remain an immortal gem of our kavya literature.

Gopal Krisna Patnaik, is one of the poets of repute of early nineteenth century. He belonged to the estate of Parala Khemundi in the district of Ganjam. He is a very popular poet in Orissa. The small poems, produced by him, are very musical and pleasing. He did not wish to be a great poet by writing a kavya or a long poem, as was probably the thought of the past. Nevertheless, by the numerous small songs composed by him, he has earned a name in our literature. The songs breathe an atmosphere of melancholy as they contain descriptions of the days of a man in the world. But the sentiment of love, in the description of love of Krishna and Radha, have been profoundly dealt with, so as to touch the heart of our people.

Jadumani Mahapatra, hardly needs any introduction to our people. He is always remembered for creating wit and humour in his talks. It is said that he had ample opportunities of coming into contact with the rulers of Orissa, like that of Nayagarh, Daspalla and, whereever he has not got respects, he has made cutting remarks in poetry. Fearless a soul he was, and he had well realised the vanity of the so called Zamindars, or rulers or monied men of our Province. He was very intelligent and he thought it best, to pay them in their own coins,

by enlightening them by composing poems yet attacking them in the underlying sense of the compositions. Of such a poetic talent, was our poet Jadumani born. He should be praised for his profound sense of presence of mind. He was always ready to comment on the dealing of anybody, who did not care for him, and it is well said that the rulers took as much pleasure in meeting Jadumani, as fear they carried in them.

Apart from his small poems of wit and humour he is also famous for two of his important contributions named " The Prabandha Purnachandra " and " The Raghunatha Bilas". The poet, it appears from his works, took delight in creating " Alankara" or alliterations in his compositions. He seems to owe to poet Upendra Bhanja, for his artistic style in poetry. His "Raghunath Bilas ", deals with the theme of Ramchandra, much the same way modelled after the Raghunath Bilas by Dhananjoy Bhanja and the Baidehisa Bilas by poet Upendra Bhanja.

Kavisurya Baladeva Rath of the estate of Athgarh in the district of Ganjam, is yet a noteworthy poet of the time. He is also a popular poet and there is hardly probably any Oriya who does not know of his "Champu". It is that "Champu", through which he became great-as great as to have been crowned with the honour of "Kavisurya", offered to him by the then Gajapati Dibyasingh Deo, of Orissa. His "Champu" is known as the "Kisori Chandranana Champu". The work contains thirty-four songs and is worked out on

the moddel of "Chautisa". The lines of the first song begin with the letter "Ka" of the second with "Kha" of the third with "Ga" and successively in the like manner up to the last canto, which, in its tern contains lines, beginning with the last letter "Khya" in Oriya. The work contains with the love-episode of Krishna, but the wonder of it is that, it takes a dramatic technique. The poems are meant to be sung by characters like, "Sri Radha", "Sri Krishna" and "Lalita" a playmate of "Sri Radha", who is supposed to have been the viamedia in uniting the lovers.

The style employed in the book, is artistic containing puns and alliterations. Tunes employed in the songs are different from each other so as to maintain the musical effect in the listeners. The exposition of psychology of characters is beautiful. It is not only surprising to look to the descriptions of psychological analysis of characters in the " Kisori Chandranana Champu" and all the more interesting is to see the human psychology worked out in the characters of mythology. That is the magnificent talent which the poet professed in his works.

It would not be out of place to add a few lines on the peculiarity of the work, which it has achieved in our land. On festivals like the "Dol Purnima", "The Jhulana", Kavisurya's Champu is sung at huge gatherings in towns and villages of our State and remind us of that great genius of our literature who flourished a hundred years ago.

A yet another poet of repute of the time is Bhima Bhoi. As would appear from his name, he was a "Kandha" by caste–who came of a hilly tribe. He had hardly any literary knowledge and he was born blind. Even in such a state, it is surprising to see that he cultivated his literary taste by listening to the great "Puranas" or mythological poems and precious works of our literature. It is like this, that he attained a literary genius to produce works in poetry and he has written many "Bhajanas", or short poems dealing with devotional theme. As he was converted to the "Mahima", religion or "Alekha" sect which believes in "Sunya" or the emptiness of the Universe, his poems were, natural it was to be, embodied with such philosophical ideas of the religion or the sect. These ideas of the poems, are no doubt beyond the reach of our common people. But the tunes of the poems will ever capture the heart of our people, as it ever has done since he flourished.

It would be clear from the preceeding paragraphs that there were attempts of epics and lyrics, long and short poems during the period. For other varieties of our literature of which we have mentioned in the beginning, let us postpone to the next chapter. It will be rather convenient to deal with them in a separate chapter. Since the number of the minor poets, those flourished during the time, is not very small it will be only suitable to deal with them in a separate chapter. This should not lead our readers to believe that the one is separate from the other chapter. Both the chapters taken together

would justify the caption, "The period of Miscellany" which we have chosen for the period, as the varieties of our literature will be seen, even during the fifty years under survey.

CHAPTER XIII

A PERIOD OF MISCELLANY.

MINOR POETS OF THE TIME.

There are to be seen at the hands of the minor poets of the time, varieties of literary forms. Some have produced mythological poems, some, poems on philosophical doctrine some on romantic fables, a yet another group on "Lilas" or the form which is the precussor of our dramas, of which I have already mentioned while dealing with some poets of the preceeding literary age.

Balabhadra Mangaraj, a descent of the royal family of the state of Badamba, and Madhusudan Jagadev, the ruler of Athgarh in Ganjam, produced works named "Khetramahatyma" and "Baisakh Mahatma" respectively. Both the works are translations from the corresponding topics in Sanskrit literature.

Hari Das, wrote a book named "Mayur Chandra". The writer has identified Lord Krishna with Mayur Chandra and has sung his glories in the work.

Nanda Das, wrote a work called, "Ouran Sarilata", based on the philosophy propounded by the Orissan

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Baisnav. It appears from the writings that the poet admired the " Gyanamisra Bhakti cult " or intellectual devotion. It is believed by many that Debendra and Nanda were the names of the same person, as it often happens in many cases. If this notion is accepted, the writer under reference, will also be held to have written a book called " Baichandra Geeta ", the treatment of which is also devotional in nature.

Surjyamani Patnaik produced a book called " The Adhyamtya Ramayana " in our literature. The work is not original but a translation from the Sanskrit text. Nevertheless, the love for Oriya original intonations in literature can be well marked by the readers of his work.

Baisya Sadasiva, Ananga Narendra, Birkrama Narendra are known to have produced " Lilas " entitled " The Rama Lila ". Each is good in its way, having kept up the tradition of Lila writing in our literature. It is not out of place to mention here that Goura Chandra Adhikari produced a book on " Krisna Lila " dealing with the life and love-making of Krishna with Radha on earth. The language of the book is simple. As " Rama Lila " had sometimes been popular in the district of Ganjam, so had this " Krisna Lila " attained popularity for sometime to come in the district of Puri, The lyrical value of these works is never to be ignored while attempting to estimate them.

Krisna Charan Patnaik, an inhabitant of the estate of Dharakote is known to have produced literary works like The Ramayana, The Bhagabatta, The Kalki

Purana and The Bamana Purana. The works are not original but translation from the Sanskrit originals. But the poet has not failed to manifest his genuineness by rendering the ideas into simple and musical language of Oriya literature.

Mohan Das, Krusna Bisnu Das, and Sudan Das, are known to have produced " The Nirbana Bhakti Chaitanya Geeta ", " The Bandha Bramha " and " The Sarisar Sar Geeta ". respectively. From the names as well as the themes of the works, it is known that the writers belonged to the school propounded by the Panchasakhas. They have hence given prominence to the " Gyanamisra Bhakti "–intellectual devotion.

Gangadhar Patnaik and Chandermani Das, produced two works named " The Rasakalpalata " and " The Hansa Duta ", respectively. They are noteworthy for having imitated an artificial style after the " kavya style ", of the preceeding literary age.

Lokanath Ray, of this period, needs mention for his " Khadi Lilabati ". The peculiarity of the book is that, this, in poetry deals with the science of " Arithmatic ". Look at the notable attempt of a writer of our literature in dealing with the science of Arithmatic in literature. The underlying view of such writing must have been, it can be well imagined, to spread the popularity of Arithmatic.

Krupasindhu Samanta, the writer of a long poem named "Krishna Bilas", dealing with the glories of lord Krishna, does yet need mention for his " Chautisas" and

" Chaupadis". It seems that our old lyrics had not lost their reputation and had been initiating our writers to try their hands at producing them from generation to generation.

Bharat Sena, of Dharakot in the district of Ganjam produced two books entitled "The Sulochana Pranaya", dealing with the marriage of Sulochana and " The Subhadra Pranaya ", dealing with the marriage of Subhadra, sister of Arjuna one of the " Pandavas" from the Purana of the " Mahabharata ".

Bhubaneswar Kabichandra produced " Chaupadis ", "Dasa Padis" and "Poies", after the form of our ancient lyrics.

Ladukeswar Mahapatra, wrote a book named " Adikavya ". This work deals with the life of " Rama Chandra ". It is only natural to think that Nayagarh the seat of Lord Raghunath* could have so well inspired our writer who belonged to Nayagarh, to sing the glories of Ramachandra. The style employed in the book is easy and simple. The writing is remarkable for the music it carries in the lines.

It will be thus seen that our literary field was not dull or durmant even during the time of a great chaos when Orissa was passing from the hands of the foreign rule to another. Even during such dark days for our state, our literature has been able to throw light on the lives and glories of our epic heroes--on the philosophy of Baisnavism--on the romantic tales of the princes and princesses. So far the trend of our ancient and madeaeval

literature continues. What now remains is to see the advent of our modern literature with the coming of new life and new spirits from abroad, which could be called nothing but modern by the people of the Eastern Land and the ideas when they found places in literature could term our literature as nothing, but Modern literature. We have had enough of our ancient glories–kept up even till today–let us only wait for the contributions of our modern literature. Would it be too incorrect to think of a colourful modern literature of a land, which had the glorious tradition in its magnificent ancient literature one day ?

MODERN LITERATURE.

CHAPTER XIV

MODERN LITERATURE.

A - THE BACK GROUND

Here are we now, preparing ourselves. to make a brief estimate of our Modern Literature. Before coming to the contributions of our poets, during this age, it will be convenient to know the back-ground of the age. Well, as we know, it is the back-ground, which is non the less responsible for a creation. As it wlll be clear, from the few succeeding lines of this chapter, that it is the back-ground of the age which has named the literature of the day as Modern Literature.

I may be excused to recall to our readers, if I am not accused of repetition, the days during which our land was passing at this time. Orissa, which was long independent and had been glory of her independence, far and near, of our country, had once for all been a toy at the hands of the foreign rulers. She had passed from hand to hand, through the Mohemadan and Marhatta rules, and finally come under the mighty rules of the Britishers.

Bengal, the neighbouring Province of Orissa, had

been long occupied, and the Britishers had prepared there a firm seat for spreading their powers all throughout India. By the early nineteenth century, Orissa had come under the British rule. It was only so natural for Orissa to meet the consequence. The ground for the invasion of Orissa. had been already prepared after the occupation of Bengal. And with the quarrel among the rulers of the native states of Orissa, with the conflict of maintaining the egoistic interest, with the clash of unity, it was only so easy for the Britishers, to spread their power in Orissa in no time.

With the rule of the Britishers, came in their system of Education. In Bengal, writers had started producing literary forms and articles, much after the model of English literature. With the coming of British rule in Orissa, Orissa had only to follow the foot-prints of the Sister Province in imitating the literary articles, after the English literary forms. In no time, was this aim achieved. As education was to be imparted, after the system of the Britishers in their own land, which, of course, had been followed in Bengal, it was only natural for the writers of Orissa, to produce books, which would fit in to the same system. Officers from Bengal, were at heads of educational institutions and organisations and with their initiative, books written in Bengali after the model of English literature, were got to be translated into Oriya, to meet the style, that was required for the purpose.

There was thus a time, when the trend of writing was

to follow the trend of foreign literature and our writers, to meet the necessity and the demand of the time, had to deviate from the literary path long established after the model of Sanskrit literature, and to take recourse to the foreign literary forms. A change in the organism itself, was intended and hence came in a remarkable and glaring difference between the literary production of this age and of the past. It will be amusing to notice that the tradition of our prose literature, kept up, through the writing of " The Chatina Binod " and "The Suka Bilas", of the eighteenth century, had to be given up for the sake of creating literature according to the influence of constitutional changes and it will be probably not far incorrect, to say that, our literature gradually progressed to get westernised.

The foundation of the Sanskrit style was already there. The national trait of the Oriya writing, had been very common at the hands of our writers. And now come in the need of introducing the English style into Oriya literature. There was thus a mixture of all kinds and it can be well marked that the analytical state of Oriya language was replaced by the synthetical one of the Sanskrit language.

With the gradual growth of the English power, the development in introducing their system of learning was bound to occur. Till this time, as it would be useful to know, Orissa was one with Bengal, and Bengal and Orissa had been long since recognised as integrals of the same whole. With the introduction and growth of the

English learning and culture in Bengal, it was only so common to think for Orissa to imitate Bengal.

As will be clear from the preceeding paragraphs, literature of India with the advent of the English rule and the introduction of their system of learning and education had got to pass through a speedy process of changes. The change of course could not be claimed to be better with regard to language, as the genuineness and the national trait of the language had got to be sacrificed at places. But the change, was definitely for the better, with regard to the varieties of ideas, which found their place in our literature. No more our poetry echoed the love-drama of Lord Krishna and Radha, no more our poetry remained confined to the dreamy life of the princes and princesses of a fairy land–No more our literature limited itself to a mechanical production. The time for love for newness had come. It is only so pleasing to note, that, our literature has been able to grow rich with colourful ideas and varieties of imaginations with the sacrifice of a national style, from this time onwards. It was normal to call such a literature as Modern literature–the literature which freed itself from the old traditional themes and thoughts.

CHAPTER XV

B—NATURE IN POETRY.

RADHANATH, MADHUSUDAN, GANGADHARA.

It would be curious indeed, at the outset, to think, what a chapter on " Nature in Poetry" could be ? Our young readers would not hesitate to conceive that nature is always a source of materials for our poet. What special emphasys could then be given on dealing with " Nature " then ? Well, the solution is very easy. We have till this day enough of national description in poetry. But it is only a pity that Nature had remained in the Back-ground—far to think of Nature in term of a personal friend of the writer. Here is a time, from which onwards, Nature has dominated our writers,-our writers have derived their inspiration from Nature. Nature to our poet has been a healer, a revealer, a teacher, a sympathyser and to crown all, what not. Nature is ever alive-always rich in colours imparting high imagination in poet. This is the time when, of all the objects, Nature so long neglected and overlooked by our poets, have at last got her dew, in being successful in capturing the hearts of our poets, in becoming

prominent in our poetry. Of course, it is not out of place, to think of the trend of western literatures which were also responsible in having infused inspiration into the minds of our poets, to try their hands at producing poetry of Nature. It would have been only unnatural, had not our literature produced those precious pieces of poetry dealing with Nature in all her aspects. The Ground-work was there, the instinct to produce was there, the reaction of old tradition had been felt. What had remained, was only to prove the genius of our poet, by making his mighty productions. A need has ever gone unresponded–and here was the age, when poets like Radhanath, Madhusudan and Gangadhara had risen up to the occasion to meet the demand and keep place with the western literature and sister literatures of Oriya.

Poet Radhanath Ray born in 1849, had produced many writings of which, we shall only concentrate our attention on his poetry of Nature presently, postponing his other productions for the next chapter.

To Radhanath, Nature was the greatest and best source of literary resources. It is Nature, whom the poet regarded as his constant companion in life. As the poet, had been appointed as an Inspector of Schools, and thus got opportunities of touring throughout the province, he had ample scope of coming across the places of hills and mountains of springs and rivers and of lakes and seas. It is these natural scenes which had afforded opportunity to our writer to give free play to his

thought that was latent in his mind. As he had got scope of coming directly into contact with the objects, whom he chose the subject of his works, it was only so natural for him to produce magnificent pieces of poetry.

The poet has been lost to the world, but his work " The Chilika ", will probably remain ever alive in the minds of our people reminding of the great poet's name from time to time. The best of his works dealing with Nature is probably " The Chilika " dealing with the colourful beauty and grandness of the lake Chilika in Orissa, in the district of Puri. The beginning of two lines of the poetry, will bring home to every reader of our literature, his great love and passion for admiring nature. I would not hesitate to say that in the first two lines of his work " The Chilika ", the poet pays tributes to the lake and through the lake, to the nature of the Universe.

The poem begins in a mild way, describing the enchanting beauty of the lake. So much the poet has been inspired that he has not failed to bring a comparative estimate of this peaceful beauty and colour of the lake, with the giagantic and fearful embodiment of the Himalayan Mountains, or of the Bindhya Hills of our country. The lake "Chilika" has given to our poet all pleasure and gaieties and to crown all, a jocund company, during the stay of the poet at the banks. At the sight of the lake, the poet has been reminded of the bright days of Orissa–of those mighty days when king Purusottama Deva, had sailed over the lake, on his way

to Kanchi and had come back all the way, victorious with Padmabati the daughter of the king of Kanchi *1. The lake is a revealer to the poet of the history of the past. With the memory of bright days, the poet has come back to the dark days of our land, when " Rakta Bahu " *2 the great tourist had once landed at the banks of the lake, for his invasion.

From imagination, the poet has come to reality. The evening scene, the day to day scene and the sorrounding hills like the Bhaleri and the Soleri have attracted the poet's view and the poet has not failed to describe these in details.

In a line, I would say, the beginning of the work " Chilika ", is peaceful, the middle is forceful and the end is mournful. The end is mournful, because the poet has given personal touch towards the close of the work. It would not be out of place to read a line from his life-history, which has direct concern with certain portions of this work. The writer, as we know, was always sickly and was hence leading a painful life, with all the pleasure of his family life and his job. It is due to his constant sickness, he did not possibly desire a long stay in this world and was always after a very peaceful and calm atmosphere. Such an atmosphere the poet had enjoyed at the banks of the lake, during his

*1 The marriage episode of king Purusottama Dev of the fifteenth century. It is a very popular legend in Orissa.

*2 The description of Rakta Bahu invasion by the poet represents Muslim invasion.

short stay. As a man in Government service he was, he could certainly not enjoy his leisure according to his own wish and had to bid farewell to the lovely place of the bank of Chilika to return to the hard realities of life. It is at this state of mind, that he has closed the work.

" Chilika " is neither an epic, nor a drama. It is a poem and in the small compass of its survey, the poet has taken pleasure in dealing with the natural beauty of the lake as intensely as he could. But for his short stay at " Chilika ", I believe, " Chilika ", could have been a very long poem at the hands of our mighty poet.

The book is written in rhyming couplets and the style takes after a choice of sanskritysed words. This probably bears testimony to the profound scholarship of the writer.

From all the preceeding paragraphs, it will be so clear that our poet Radhanath, had taken to the descriptions of Nature in his poetry, and so with him " Nature " comes to play a dominant part in our poetry.

Madhusudan Rao, a student and a colleague of the poet Radhanath Ray, had also written many works in poetry. As I have said once before, in dealing with poet Radhanath we can postpone other traits of his works, bringing in here his attitude towards " Nature " in poetry.

Madhusudan, was rather a mystic poet. It was only natural for him to be a mystic. Well, he was a great patron of the Brahma religion, which had attacked many people of his day, and he himself had been

converted to the religion. As such, he was rather philosophical in thinking the way of "God and His Creation". His writings are therefore based on philosophical ideas and behind his writings, pips the presence of the Divine self.

He is no doubt a poet of Nature – His poetry deals with the description of natural scenes. But unlike Radhanath, he describes the mighty power behind all the creation of this Nature in this Universe. The poet is not satisfied at the outward scenes of Nature however pleasing they may be. He goes a step forward to think the cause, the road, the source of all this creation and like a great discoverer of a new theory, brings out his idea, that the Divine self is present in all beings–and Nature can not be separated from this creation. In the poems describing nature in his " Basanta Gatha ", in his poems of nature, as in some in his " Utkal Gatha ", and in his short poems like " Barsa ", " Sarat ", "Hemanta ", and even in his long poem like " The Rusiprana Debebatarna ", he concentrates his attention on his own theory and seems to amuse himself in discovering his idea of God–that God is at the source of all creation and hence behind Nature.

Gangadhar Meher, who would chronologically, come much later, has been purposely included by me here. It is for his distinctive trait of appreciating nature which brings him to the discussion along with Radhanath and Madhusudan. Without estimating all his works, we would only do justice to him here, if we find out his outlook towards Nature in his works.

Radhanath in a sense was a lover of nature – Madhusudan was a patroniser of Nature and much in his own way–But to Gangadhar, Nature is full of life. Nature is a friend of man, able to talk to him, to guide him, to teach him and to sympathize him. Beautiful indeed is his conception and it is with this life aspect of Nature, that our poet has dealt with Nature, in his works.

Would it not be only so usual for us to go to the first few cantoes of his " Tapaswini ", or a few readings from his " Pranaya Balari ", or his " Kichaka Badha ", to get a true test of his appreciation of Nature ?

His "Tapaswini ", as will be clear to every reader of our land, deals with the sad days of queen Sita, the wife of Ramachandra, when she is banished by him, after their home–returning, of fourteen year's exile. Laxmana, the younger brother of Sri Rama, as a true devotee, leaves Sita, in a forest. She having been left in the dense forest to herself alone, begins to weep. The forest begins to sympathize–the wind blows as if to console Sita, the leaves fall down from the trees, sympathizing with her grief, the rivers run swift as though to hold her in readiness to take vergeanance on Rama and so on. Look at the profound far sight of the writer in creating this atmosphere. Does it not add to the atmosphere of pathos, created by the grief of queen Sita in that dense forest ? It is only the genius of a Moher that could create such rich imagination.

Turning next to the other work, " Pranaya Ballari ", which deals with the love-episode of king " Dusmanta "

and "Sakuntala", we can very well see the poetic faculty of the writer in dealing with Nature in the beginning cantoes. Well the book opens with the first meeting of the king and Sakuntala. The hero and the heroine get love-sick. The "Sthai Bhaba", or the permanent sentiment of love becomes deep rooted in their minds. To deepen the love comes in Nature as the "Uddipana Bivab". The spring comes–Nature is colourful–flowers blossom forth–the "Malaya" (Breeze) blows–The bees jump from flower to flower. Would not all these only make the lovers more love–sick? There lies the profound genius of the poet. The Nature seems to take pleasure in the jocund company of the lovers, sympathyses with them and appreciates the love game.

In his "Kichaka Badha" the description of the evening and the tank are also beautiful. Examples are so common in his works, that it is only so unnecessary to take one after the other–but to suggest the lovers and admires of our literature, to take pains to go into the very test and get as much illustration as they require and derive pleasure out of them. Labour is not lost in going into the works of poet like Mehera. It only gives us a direct proof and even still more joy, than an analysis could give.

CHAPTER XVI

MODERN LITERATURE.

C—RADHANATH, MADHUSUDAN AND GANGADHARA—Continued.

As I have told in the foregoing chapter, the three poets under reference have produced many poems, short and long, in our literature. For the sake of convenience and a comparative estimate of their works, on the basis of their individual attitude towards Nature, we have only touched a few fundamental points on their poetry of Nature. I have more than once said that the poetic talents of these poets should not be confined to their works dealing with Nature. The business of this chapter will be therefore to see, if these poets are otherwise noteworthy for their contributions to our literature, besides the few we have dealt with in the preceeding chapter.

Well, the talents of these poets can never be ignored. All the three have established their reputation as poets by their mighty productions in our literature. It will be so clear, as we just attempt a brief sketch on the

literary genius of each, with reference to their respective writings, as far as would be possible, in this brief compass of survey.

Radhanath, of whom we have dealt with, somewhat at length in the preceeding chapter, while making a study of his " Chilika ", is yet famous for varieties of writings that he has produced. All his writings have been compiled in a big book and have been well preserved to be handed down from generation to generation, to pay tribute to his poetic worth and the book so compiled, has been well named as " The Radhanath Granthabali"–a collection of the works of Radhanath.

A reader of Radhanath, could not probably choose his best at the outset. All his works are so rival of each other – I mean each being good in its own way. A careful analysis will probably convince the reader of the poet's magnificent achievements in his, "Mahajatra", "Darabar", "Chandra Bhaga" and "Chilika".

The "Mahajatra", the theme of which, I am sure is implicitly contained in the name itself, which every reader of his can well guess out, deals with the "Swargarohana", or the march towards heaven, by the "Pandavas", (the five brothers, namely Judhisthira, Bhima, Arjuna, Nakula and Sahadeva of the epic of Mahabharatta") after their life and works in this world. The "Mahabharatta" war was at an end. Justice had

prevailed-the Pandavas had been victorious and what now remained was the reward of their victory in their glorious march to the Heaven-the seat of the All Mighty. Beautiful the theme is, indeed and more beautiful is the skill of writing. The style employed in the work is "Amritakhyar brutta", or the metre of "Blank-verse", after the style of western literature. The diction is well made. The poet seems to have been very conscious about the grandness of the plot, the solemnity of the atmosphere, the sublimity of the characters, so as to employ a metre like that of the "Blankverse" and fit in the most forceful words at places of need. That is probably the far sight of Radhanath, which could elevate his " Mahajatra " to such a high level in our literature. Well, it has been well remarked by many critics that it is an "epic" in our literature. It is an epic indeed-but an incomplete epic. It is such a sad contrast of fate that such a beautiful and magnificent writing of a poet would not be contained in the requisite "cantoes", rather " Sargas ", to make it a full fledged epic. It contains seven " Sargas " only, and even within the small compass of these seven " Sargas ", but for the requisite number of the " Sargas ", the poet has attempted to maintain the tone of " Mahakavya " or an epic, and has been successful in maintaining the same. I could not probably do more justice to this writing of the writer, than to appeal to our readers, to turn to the few pages of his " Mahajatra ", and satisfy themselves about his poetic talent.

" Darbar " is a descriptive poem, dealing with the " Darbar ", celebrated in India, of the then King Emperor of England. But the merit and humour of the writer in the poem is rather praiseworthy. It is probably his remarks of wit in the poem those are more charming than the description of the celebration itself. How beautifully he has criticised the variety of the so-called civilized people in showing off their pride–which probably they know to be evaporating in no time. The poem takes a metre of a rhymed couplet. There are at places, use of sanskritysed words, which proves the poet's scholarship.

His "Chandrabhaga", is a romantic tale, and so also are his " Jajatikesari ", and " Kedaragouri". The first touches semi-historical episode, the second takes its origin from the dry bones of history and the third is probably the writer's creation from imagination in portraying the "Kedaragouri", temple in Bhubaneswar, as a sweet remembrance of the love game of the hero " Kedara" and the heroine " Gouri", the love of whose ended in sacrifice and death of both. With a touch of romance, the writer brings in a tone of pathos to make his writing realistic and colourful. His " Usha ", deals with the marriage of " Jayanta", and heroine " Usha ". It is remarked to have been planned after the English book, " The Atlanta's Race ". We could not very well accuse him of this plagiarism. He is as has been well said by many critics of our literature of whom Rai Bahadur Artaballav Mahanty, the eminent scholar is

one, that " Radhanath is more original than his originals '. We would only second the statement, to pay tribute to the poetic merits of the Radhanath. " Radhanath ", is not as much successful at his prose writings, as he is in his poems. It is only from the stand point of historical importance, we would mention two of his prose writings. One of them is " Italiya Juba ", a story translated from western literature and another is " Bibeki ", a reflective essay on the conscientious. The language employed in these writings is not easy and simple. Would it not be only so just to end by saying that "A poet rather a poet who is so tender to emotions, sentiments and feelings for creation of his poetry, can not probably be so successful, with the rigour and vigour the force and fierce of prose ".

Madhusudan, whose writings, we have dealt with, in the preceeding chapter, also needs mention here, to enable us to appreciate his poetic merits. Well, as we have already seen, he was a student and later a colleague of Radhanath. The company of Radhanath, would, no doubt, have been a beautiful union and it is not unusual to think that such a union would have rendered inspiration to both of them to produce their respective writings.

A chief characteristic feature of Madhusudan, we have already dealt with, and that was the realisation of God in objects. He has written many poems in our literature and all these have been compiled and preserved for ages to come in a book under the head

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name of " The Madhusudan Granthabali"–a collection of the works of Madhusudan. He is very good and free in his composition like, "Pratharna" (Prayer), "Sakala" (morning), "Basanta", (spring) " Parameswar ", (God) and the like for young minds. This task probably, he had to fetch, as he had to think of literary productions for primary school-going children, he himself being in the inspecting line of the Government service during those days.

His " Kusumanjali ", is a collection of short poems dealing mainly with the beauty of nature. His " Utkal Gatha ", is also a collection of poems, containing poems of patriotic thoughts. His " Basanta Gatha", is a collection of poems on different subjects. A trait with regard to " Basanta Gatha ", attracts the critic's view and that is the metre employed in all the poems contained in it. All the poems are " Soonets' , or songs of fourteen lives. This " Sonnet ", is modelled after western literature. It would not be probably out of place, to deal with a few essential features of western sonnets which are found in the sonnets of Madhusudan.

The sonnet, as we know, in western literature, had their origin in the soil of Italy, and in the hands of the great poet " Petrarch". This technique of sonnets were afterwards imitated and used by the English writers. The sonnet, however, as we know, is primarily divided into two parts, the first part containing eight lines and the second part containing six lines. The first part is called the Octave, and the latter part is called the.

Sestel. In the latter part again there is a difference at the end of the first four lines, reserving the last two lines for describing the climax of the thought and feelings of the poet. The first half sometimes contains the questions and the second half answers, or sometimes, the first half expresses a description and the second half the reflection and the reaction of the writer and so on. This mode of poem, grew very popular, as in a very small poem of fourteen lines, the poet could in a systematised way, could tell his long tales to the world. The sonnet are sometimes in rhymed couplets. Sometimes also, the alternate lines rhyme.

All the essentials of a sonnet in the true sense of the term, have been probably maintained in the hands of Madhusudan. This will be atonce clear to any critic, who begins a study of his sonnets by a comparision of them with the sonnets of western literature.

A word here. about one of our most eminent poets will not be probably out of place. I am referring here to Dr. Mayadhar Mansingh, of Orissa. Among his other traits, which will be dealt with, at proper place, his sonnets, during the present day are probably rare productions in our literature. Far from reviewing him as a poet here–a poet who has produced varieties of literature, I would only refer to his " sonnets " compiled in his book '[illegible]' chosen after popular themes so natural to touch every reader's heart, and all the same maintaining the true essentials of " sonnet " writing.

We would not fail to observe another significant literary

trait of the poet Madhusudan, before we dispose him off. That is probably one of the most important things with regard to his contributions. So far as we know, " Poetry followed music". To ellaborate this would mean that all literary productions in old poetry were primarily meant to be sung. With the coming of western literature, poetry probably took an independent form, not combining itself to music.

Our poet Madhusudan seems to have made an attempt in this line and, what ensures us of his attempt in the line, is his difference in naming some works of his as "Kabitabali", (collection of poems) and some others as "Sangitamala", (compilations of musical songs, meant to be sung). The first ones are meant to be read and the second ones are primarily meant to be sung. This precedent created by Madhusudan seems to be a land mark in the history of our literature, and it will be convenient to notice that this difference in poetry and music has influenced our later writers and it is not unusual to notice these days that poems published in magazines are meant to be read, and those composed for the Gramaphones, Radio, or the dramas or the pictures are primarily meant to be sung. This difference in the trend of poety had probably its origin at the hands of the poet Madhusudan.

Our poet Madhusudan had also made attempt in prose literature. He had written live sketches of our national heroes like "Asoka", and stories like "Chandra O tara ", and " Pranayana Adbhuta Parinama". These

prose productions of Madhusudan, are probably not as beautiful as his poems. Without estimating these prose contributions by the writer, I am sure, Madhusudan will remain ever immortal at the hearts of every Oriya of the soil. It is only so amazing to meet "Madhusudan", in our day to day life, when he is revealed in his ' prayer", wich is sung by our young child, as he gets up from the bed, or as he offers his prayers in the evening.

Gangadhara Mehera, who, I have told elsewhere, should have come later, has been purposely brought by us here, for the sake of comparing his attitude towards nature with that of Radhanath or Madhusudan. He is none the less a great genius–and even a greater genius, once we begin appreciating his poetic talents, having rememberd in our minds that he had hardly any school education to enable him for his masterly literary productions. He was a poet, born with Divine Genius. He probably hardly required any education. I am sure, I am not paying any unnecessary tribute to the poet, than probably his due, which every reader of his, will notice, as he begins studying his works with great sincerety and love.

Gangadhar had mostly produced, " Kavyas ", on long poems as they could call in western literature. "Kavyas" are probably more technical than the long poems. Of his productions, his "Tapaswini", his "Pranaya-Ballari", his "Indumati", and his " Kichaka Badha", are the best.

"Tapaswini", deals with the story of the exile of Sita, at the instance of Sri Ramachandra, after their home-return of fourteen years' exile in the forest, and her

motherhood with the birth of Laba and Kusha the twin brothers in the "Ashrama" of Risi " Balmiki". Different cantoes have been created after different tunes and hence the whole book is musical. The description of Nature is very charming and lively. The tone of pathos has been well maintained by the sorrow of Sita Devi in the forest and the reaction in the minds of her dearest husband Sri Ramachandra, in the gardens of his palace. The characters have been brought down from their mythological level of idealism, to our everyday life of reality. There in, probably lies the farsight and the genius of our great poet. At a reading of the book, we forget for the present, that we are in the midst of a legend or a pauranic tale. Tears shed out of our eyes with the grief and hopelessness of Sita, a word of sympathy echoes in our hearts within, at the unconscious or subconscious stage of ours a spirit of revolution flows in our vains for a vengenance against the cruelty of Sri Ramachandra, and yet a pleasure comes with all pains with the birth of Laba and Kusha, and the union of Ramachandra, with his dearest twin sons at the end. It is indeed the magic of Mohera, who captivates the hearts of the readers and carries them all along with him from the beginning till the end.

His " Pranaya Ballari", deals with the love-story of king " Dusmanta ", and the heroine " Sakuntala ", in the hermit of saint " Kauwa". The meeting is enchanting, the parting is sickening, and the description of nature, the dialogue of wit and humour of the game-

maids like " Priyambada ", and " Anusuya ", with "Sakuntala", the anger of saint Durbasa and his boon for the separation of the lovers are beautifully described by the writer. The whole book takes the metre of "Bangalasri" a popular metre in Oriya poetry. A meeting after a long parting is always enjoyable, and our poet has not failed to bring about this, with the happy union of the lovers, at the end. The storms-ends, the clouds pass by-the sky is clear-the atmosphere is calm-and what remains is only a happy union and the poet gives the lovers their due. The readers are not disappointed. So beautiful and splendid is his creation of " Pranaya Ballari ".

His "Kichaka Badha", deals with the death of demon Kichaka, and is based on the popular mythological story. The nature description at places bears testimony to the capability of the poet in describing nature. Different metres have been employed in different cantoes of the book. The writing is not as free as the other two books, dealt with above. The poet has at some places, made use of very old words and uses of Oriya literature. His " Indumati ", deals with the marriage of the heroine Indumati. The work ends with a happy tone of union, but has also contained other Rasas, like "Karuna" and "Bira", in the middle. These two books, that is the Kichaka Badha and the Indumati are probably not so parallel with the Tapaswini and the Pranaya Ballari. We have to satisfy ourselves by saying that poetry is after all not a mechanical process of creation and depends on the circumstances and mood of the poet for its creation.

CHAPTER XVII

MODERN LITERATURE.

D—RISE OF ORIYA NOVELS.

FAKIR MOHAN—HIS CONTEMPORARIES-AND HIS SUCCESSORS

The middle of nineteenth century in our literature is probably yet remarkable for the beginning of our novels. Except for the stories in "Chatura Binod", at the hands of Brajanath Badagena, of the preceeding century. Novel in our literature was probably unknown. At a time, when Radhanath and Madhusudan, were producing poetry, and contributing at length to the progress of our poetical literature, Fakiramohan, the born story-teller of Orissa, had probably been intended to make the lively creations of his Novels and hence make considerable progress to the devlopment of Oriya prose literature. Prose literature, was there indeed, as we have seen in the " Chatura Binod " in the " Bratta kathas", and in the writings of the "Madala Panji". But the style employed in them had not been modernised so far. The task had been probably left to be completed

by our great Novelist Fakir Mohan.

Before coming to deal with Fakir Mohan and his Novels, it will be just convenient to be acquainted with the novels – although could be easily counted in fingers in no time–which were already there in our literature, written by the contemporaries of Fakirmohan – immediately preceding the magnificent creations of his.

One of such novels was "The Padmamali", by Umesh Chandra Sircar. The Book is named after the heroine of the story. It deals with the love story of "Padmamali" and "Parikhita Singh" intervened by the mischief of the devil " Durjyodhan Das ", who had tried to elope " Padmamali ", from the temple of Lord Siva on the festival of "Jagar" at night and intended to marry her. The background of the plot rather unfolds some historical aspects of our province of the time, by attempting to show the hostile relationship of the state of Mayurbhanja with the State of Nilagiri. The plot seems to have been mechanical – hardly probably with an atmosphere of realism. The style employed is rather sanskritic and is hence not much enjoyable–though scholarly. The use of words in the dialogue of the characters like "Padmamali", "Durjyodhana" or "Parikhita", who are intended to be prototypes of this life, is rather very difficult and appears uncommon in our use of life. But with the defects, "Padmamali", would yet draw our sympathy and admiration, for its contribution towards the writing of Novels in our literature.

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A yet second Novel which was there at the time is "Bhima Bhuyan", by Gopal Ballav Das – the brother of late Mr. Das (Madhusudan Das) of Orissa. This "Bhima Bhuyan" hardly takes a modern conception of Novels. In a small compass of its plot, the writer has attempted to show a few aspects of the "Bhuyan", tribe – a hilly tribe of Orissa – now to be found in many parts of our Province. The story begins with the love of "Bhima", the hero with "Chinamali",the heroine runs through the marriage of "Chinamali", with "Banasura", the brother of Bhima – Bhima's despair and flight to a land to join army – a war between his own land and the land in which he is employed in the army – the imprisonment of Banasura and his father – order of beheading Banasura and his father to Bhima, by the Chief of the land – Bhima's psychological reaction-and the tragic and showing Bhima's loyality to his master on the one side – and his love for his father and brother, are really beautifully knit up. But there is hardly any element of suspense, to keep the writer alert for a future consequence. The whole book rather reads like a long story. The beginning of chapter three of the book is remarkable, by being almost in rhymed lines to follow the pattern of poetry. The style is not much sanskritic. The writer has attempted to maintain the use of the language of the characters as prevalent among them in their life – with seldom additions of his own language, except at places where he is attempting to comment on their

attitude towards each other or on the go of the life.

A third novel at the time of Fakirmohan, could be disposed off here, reserving the rest of the portion for himself, written by Ramsankar Roy. It is "Bivasini" based more or less on the historical picture of the time. The writer, in this book has attempted to show the oppression of the Marhattas, during their invasion of Orissa. A love story seems to have been plotted for the sake of achieving his aim of showing these oppressions in disguise. The book contains a long tale and is rather montonous. I am afraid if it would ever could keep up the patience of the reader to finish the book at one reading. The style is very high-flown-uncommon in the use of the language of characters in life although scholarly. The writer, seems to be more conscious of his poetic talents in making use of words of bonafide sanskrit origin, where he is not expressing himself through character but has license to comment himself as for example in describing winter, or a night or a hill inside a river and so on and so forth. With all the limitations of the book it should not be forgotten that "Bibasini" has its reputation for having been created when our literature had the necessity of production of Novels

FAKIRMOHAN SENAPATI

As I have already said, Fakirmohan, was a born story teller. It is he, who gave a distinct and definite shape to our novels. He is probably a unique figure in our literature for having created beautiful specimens of novels from his masterly hand and to quote Pandit

Nilkantha Das, there is probably no true successor of his in the field of Oriya novels, even uptil the present day. *

Four of Fakirmohan's novels are in print before us and they are "Chhamana Athaguntha", "Mamu", "Lachhama". and "Prayaschita", which after the long expiration of the writer, bring his memory very close to his readers. There lies the genius of our writer.

Unlike, perhaps as all writers do, Fakirmohan took to these literary productions, after taking leave from his service career. It wll be quite well to remember that our Fakirmohan had begun his worldly career, when a boy of fourteen years, in supervising the works of the workers at work in making sails for the ships in the business established by his family in Balasore.

With the coming of age, Fakirmohan had been employed as a school teacher and from this status, it is so interesting to note that he rose upto the cadre of a Dewan that is the highest post in State service those days. At the age of fiftyfive, when he retired, he began to produce writings in our literature. His first novel was that beautiful possibly the best of his writings-that ever immortal, "Chhaman Athaguntha".

In "Chhaman Athaguntha", the writer has described the villaing of "Ramachandra Mangaraj", in occupying the small cultivating land of "Chhaman Athaguntha", belonging to "Bhagia", and his wife "Saria"-two

* His preface to the book "Fakirmohan" by Shri Surendra Mohanty

weavers of his village. The villain has been extended help in his road to success by "Champa",-a village maid. With the shuttle humours throughout the book, (which is probably a hobbey with the writer as will be found in almost all his writings), the story ends with a tragic note with the death of Mangaraj, madness of Bhagia and the death of Champa.

His " Mamu ", unfolds the character of Mamu or the maternal uncle of two children named Narahari and Srihari. Dasarathi Das, a Nazir in the Cuttack Collectorate dies leaving his widow Menaka Devi, his sister Saraswati Devi, his daughter Chandamani, and his sons Banambar and Natabar, His daughter is married to Pratap Udit Mala Utaray and after a time, Pratapudita dies leaving behind him his beloved wife Chandamani with two sons, Narahari and Srihari, who have been referred to above. From here in, comes the actual intricacy of the plot. Natabar the maternal uncle of Narahari and Shrihari-a villain by nature, intends to take away all the properties of his widowed sister Chandamani. Like " Champa " in " Chhamana Athaguntha ", " Chitrakela " comes so willingly and ever prepared to extend her best help in working out the villainy planned out by the " Mamu", Natabar Das. Natabar the devil takes away all the properties, is caught at the end, and is clapped into the jail for all his mischiefs in the past.

The devils get their due; the virtuous get their reward and through all the atmosphere of realism the writer does not fail to maintain the idealism at the end.

His " Lachhama ", is rather based on a historical background, dealing with the oppressions of the Marhatta rule. His " Prayaschita " as the name of the book will be able to indicate deals with the fall of the devil and the win of the virtuous, as is the trend of plot making of the writer in almost of his works.

PLOT MAKING.

The plot making in the stories of Fakirmohan is rather after the model of long tales. The story often begins with the introduction of a family and their heredity and the exposition of the characters and their acquaintance runs till the middle of the book, when all in a sudden, the writer seems to be conscious about the intricacy and the weight of the plot and runs on very quickly to knit it up to the best of his abilities. I am afraid, a reader of his " Mamu " or his " Chhamana Athaguntha " may lose patience after reading a few chapters, but only if he could ignore the monotony and comes along till the half of the book, he finds himself in a very interesting and pleasing state of affairs. It can not be said to be a defect of the writer at all. Well on the one hand, the writer had the tales of Orissa before him, which took their trend that way, and on the other hand, the writer, probably intended to make his novels as novels of characters. As we know, novels of characters have a more permanent influence on the readers than the novels of mere incidents, and Fakirmohan had this much of far sight before producing his novels.

CHARACTERS.

His characters are unique and immortal. There are contrasted character in almost all his books. This sort of technique seems to add to the conflict of the issue. In "Chhamana Athaguntha", his "Ramachandra Mangaraj" his "Champa" are parallel to his "Natabar Das and his "Chitrakala" in Mamu. His Bhagia and Sania and the wife of Ramachandra Mangaraj in "Chhamana Athaguntha", are innocent characters and this sort of introduction of character can be also marked in Mamu in the creation of his Narahari, Srihari and Chandamani. His devils are splendid creations and none the less are his women charactors who rise up to the occasion to play the devilsist game, in aiding the hero. His rural characters are prototypes of the folkmen and women of our villages. We can not probably miss a "Mangaraj", a "Saria", a "Bhagia", a "Champa", or even a "Chandamani", in our villages this day. His characters like the "Gelhei". and "Nakafodia Ma", in the Mamu, are also very amusing and interesting. The characters for bringing in humour into the story and breaking monotony like "Haribola Banika", in Mamu are very charming and bear a true testimony of the unique art of the writer in creating such type of humour in our literature.

LANGUAGE AND STYLE

The language employed in his novels are rather natural. His characters talk, as they would talk in this

life. His rural maids quarrel in the most unsophisticated manner, as they invariably do in our villages. His village folk assemble on ceremonial occasions and talk in a life like way, his rural women conggregate at the tank sides of the village and take lively and interesting part in the discussion and comments on the household affairs of the families of the village These scenes are so natural and the language employed in the lips of the character is so common in life.

His " Pandits ", or the scholarly people in " Mamu " talk in terms of profound and genuine sanskritised words and it is all the more interesting to see our writer talking in a literary manner, as every man of literature and learning would do, when there is any scope for him to record some remarks about the activities of the characters or about the philosophy of the life.

It is sometimes said that in the novels of Fakirmohan the symmetry of language is lost. It may be true, as it often happens with many writers. But there is also a good ground of defence for such a statement for Fakirmohan. Well as we know, literature may imitate nature, or it may be for the sake of art. The group which creates literature with the former view, will probably not be at fault to make the picture life like, and the other may make concessions to reality for producing fine art. It should be remembered that our writer who had only felt life so intensely and had taken to writing at the age af fiftyfive, probably wanted to make out his novels with the language as would be prevalent in life.

His plot, sometimes in the beginning seems to be monotonous, as he gives a very long range for the exposition of his plot and acquainting all the characters to the readers. But the monotony is often not felt, due to the introduction of his astonishing humours, which he so successfully does with the help of his characters like the " Pandits", or " Haribola Barika", or "Nakafordia Ma", in his Mamu.

A word more about the writer, will not probably be irrellevant here, It will be convenient and necessary to remember that the great Novelist " Bankim Chandra ", was producing his novels in Bengal at the time when Fakirmohan was trying his hands at writing his novels. As it is usual to find similarity between the two writings, it will be useful to note that many passages and lines from Fakirmohan seem to be in par with corresponding lines in Bankim Chandra. Both were great genius and it will not be worth while of accusing the one of " Plagrarism" from the other.

The novels of Fakirmohan, are planned out after the victorian novels of English literature. It is due to this that Fakirmohan far from going into the depth of plot, concentrates more on, and amuses in dealing with the minor characters like " Gelhei ", " Nakafodia Ma ", " Sadhu Sahu Mahajana ", in Mamu. This curious and interesting feature of the writer, has been so clearly marked and emphasised by Sir Surendra Mohanty, in his book " Fakirmohan ".

SUCCESSORS OF FAKIRMOHAN.

We would only mention two successors of the writer of repute, who are dead, and who almost would come after the writer (not being the writers of contemporary literature) and who produced beautiful novels in our literature.

One of them is Chintamani Mahanti, who, apart from his reputation in producing poetry after the style and model of poet Radhanath, is also important for his contributions to the growth of our novels. He has written many novels and his novels have been handed down to us in forms of books in compilations.

His novels are more or less reformative. A study of his " Sani Sapta ", or " Tanka Gachha " would bring home to the reader, the view which he aims at. He aims at social reforms and likes making fun on the blind beliefs of the men. He attempts at making a union of two extremities of the language, but is nevertheless seen through for the use of his words of literary taste at places. The sense of humour is profound in him, and I am afraid it is the prevailing sense of humour in his novels, that probably drifts away the reader from the gravity of his plots. With all the limitations of his, he is definitely enjoyable in his novels, and I am sure, the writer will be ever remembered for having contributed much to the growth of Oriya novels, even having earned a name as a poet by producing poems in our literature.

Another of the successors of Fakirmohan, who would have come a little later, from the stand point of

chronology is Nanda Kisore Bal, who is long dead, but is ever remembered through his poems and his immortal novel the " Kanaka Lata". It is not out of place to say that he earned a very good reputation in composing his songs. His songs are rather based on rural atmosphere. More often, they imitate the style of the rural folk in the use of rural words, and are hence very realistic. There are also poems of his in a very simple and colloquial language dealing with the beauty and description of natural scenes.

I may be excused for the little diggression with regard to the writer Nandakisore Bal, in having said just above, a few lines on his poems. This was bound to come here as I am afraid it will not be possible to mention about his poetic faculties elsewhere in the book, having regard to the small compass in which it is intended to be complete.

Well, coming then to his " Kanakalata" we see at the outset that a beautiful art has been attempted at, in the style of the book and has been maintained successfully–and that is a symmetry in language. His characters of the village have been just allowed to use a chaste language–though not very high flown and our writer has just come down to the level to keep harmony with their language, at the cost of his own literary genius. That is how the languages have been met and the book on the whole takes this artistic shape.

The book is named after the heroine of the plot. It is a romantic tale dealing with the love and marriage of

Dhananjaya and Kanakalata. But this is neither the end nor the altimeter of the writer's view. The story is just a garb under which the desire of the writer has been beautifully manifested-and that is a true reformation of the blind faiths and beliefs, and bad precedents and conventions of the society. For the purpose of clearly manifesting this idea, the writer has made his most attractive creation in the character of "Rajendra" the brother of Kanakalata. " Rajendra ", is a social reformer aiming at every step to find fault with the social so-called malicious conventions to suggest and work out a remedy for the same. I am afraid, if I would not be wrong, Nandakisore seems to have expressed himself through the character of Rajendra. I may be excused to say that Kanakalata is an attractive book of literary taste and is very widely read, both in and outside the class rooms in our State.

CHAPTER XVIII

MODERN LITERATURE.

E—MORE ABOUT FAKIRMOHAN.

We have already estimated Fakirmohan as a Novelist, in the preceding chapter, and have also discussed some aspects on his Novels. What remains for us, is to see, if Fakirmohan's talent was limited in his Novels. The following few paragraphs of this chapter will be able to throw light on the subject.

Well, as we know, and have already said more than once that Fakirmohan was a born story-teller in our literature. His knack of story-telling could not very well be confined to find expression in his Novels only. It was so common a hobby with him to tell a tale that he has produced so many stories, in which he has been able in giving expression to his talent desire of story-telling.

His stories, as many as of them, have been compiled in two parts under the name of the book "Galpa Swalpa", are probably more than enough, to convince the reader of his divine gift of story telling and of ensuring the analyser of his manifested art which is so beautifully brought out in his Novels.

Stories, there are many by him, and it is neither possible nor necessary to get them all here, for an estimate on each of them. We will do well to take up a very few of them and add a few lines on each of such to satisfy outselves.

One of his beautiful stories is " Rebati ". The story is named after the heroine. It deals with the life of a village lass named Rebati. As we have already noticed while dealing with his novels, it was perhaps a hobby with the writer to give much prominence to the women characters of the villages of Orissa.

Another of his stories, is that " Daka Munsi ", which is a beautiful piece of literature for us. In it, he has painted the character of a Post-Peon. The Post-Peon is very loyal to his service and, with the little earning he makes, he tries to bring up his son in a decent way. With the coming of age of the boy, the Post-Peon only so much desires to put him into the School, and cherishes a long hope in him. As he grows old, he has only the hope of being helped by his dear son, whom he has been able to educate and train up so carefully. Well the son grows up and with the education which he gets at the cost of the little earning which his father makes by the sweat of his brow, atlast gets into the job of a Post-Master in the Post-Office in which his father is a Post-Peon. The long cherished hope of the old father dies out like bubbles in no time. The father is at last removed from the service by his own son. This is probably the result of civilization and the sophisticated

town-life that came along with the vanity of higher education. Beautifully the writer, writes out the whole story. The entire story is purvaded with an atmosphere of " Karuna Rasa"-a deep sense of pathos. The end is most pathetic. As we have said else where, while dealing with his novels, there is a blend of realism and idealism in his plots. Here is a glaring instance of the same writer, in one of his stories. A father like the Post-Peon is found even today-and a son like the son of the father is probably not uncommon in our Society. Such is the profound sense of realism of the writer-and yet we find the trend of idealism, which has been hidden so beautifully in bringing about the moral in the ill treatment of the son to his father, in the chaos of the so-called civilization, in the story.

A yet third precious specimen of his stories would be his " Patent Medicine". A beautiful English name the story takes and quite possibly the name begins to create a sense of humour in the minds of the readers.

The story deals with the conjugal life of a husband and a wife of a village. The husband is rather a puppet in the hands of the wife and has to submit to the wife, at every step. He carries out the orders of his mistress-I mean his wife. Once, having failed to respond to her need, he is given "Patent Medicine", by the wife-to cure of his pretentions, and as if the medicine is really Patent to remove all difficulties with regard to him in no time. Could you once think of what this Patent Medicine could be ? It is neither a doze of penicilin, nor

a doze of chloromicitin of this day-the medicine is the beating by "Chhanchuni mutha ", (a pair of broom sticks, with which we clean the floor of our houses every morning) to the husband by the wife and the medicine is indeed patent to have cured the disease of the husband in no time. The shuttle humour through which the story passes, is bound to make the readers laugh. The " Hasya Rasa ", or the sense of humour is very important in this writing. And yet the moral is bidden there in, the socalled regard of the wife towards the husband. What a far sight the writer had ? It is only such a strong far sight and an intense feeling of life that can produce realistic stories of this type.

A born story teller like Fakirmohan, could also try his hand at poetry-and was it not only so curious and interesting ? 'His " Boudhabatar Kavya " bears testimony to his writing of poetry. Much better probably are his small poems, composed at intervals of his life-which have been compiled in his book "Abasara Basare" and have been handed down to us. Poems on themes dealing with the quarrel of a dog and a cat which shows a close study of animal life by the poet, and poems on nature description with comments on littleness of life as in his "Kathajodi Kulare Nidagha Sandhya", dealing with the return of the people of Cuttack town to the bank of the river Kathajori from their life full of hum-drum on the evenings of the summer are very pleasant.

With the death of Fakirmohan we have not lost a member of the human race of our State which could not

be filled in for the purpose of meeting the need of a census-we have lost a genius an artist-a philosopher- a teacher an ethist and a genuine writer of our literature.

CHAPTER XIX

MODERN LITERATURE.

F—THE RISE OF ORIYA DRAMAS.

RAMA SANKAR RAY—His contemporaries.

The advent of " Modern literature ", did not merely comprise of the new tendencies in poetry or the rise of novels-it also brought about the rise of our dramas, as we have said some where before. We have already seen the new tendencies of Poetry in the works of Radhanath, Madhusudan, Gangadhar, Chintamani and Nanda Kisore. We have also seen the novels in the hands of Umesh Chandra Sircar, Gopala Ballav Das, Rama Sankar Ray (of whom we shall be also presently dealing with, in this chapter with regard to his dramas), Fakirmohan, Chintamani and Nandakisore. We have now only to concentrate our attention on the rise of our dramas, which came about for the first time during this period in our literature.

We would do good to take pains to remember, what we have already said, that our Lila, Jatra and the Champu were the predecessors of our dramatic literature.

With the limitations, that there was no stage for the performance of each of such items, and each of them was mostly in songs, the attempt of the dramatic performance was probably latent in the minds of their creators. Here is a time, when the long-cherished desire of the writers of our soil, came true and our literature began to be rich with dramas, from this time onwards.

It is said that in 1880, Rama Sankar Ray, produced his first drama " Kanchi Kaberi ", in our literature – a drama which came out for the first time in our literature. But it can be seen that Sri Jagan Mohan Lala, a Deputy-Collector in service of the time, had already produced a play named the " Babaji ". This of course did not take a full-fledged shape of a drama. Most of the qualities of a Jatra, like the introduction of too much of songs, a cheap type of humour, had among others, found place in this work. It is due to these limitations of " Babaji ", that could not entitle it to the credit of a drama.

With the production of " Kanchi Kaberi ", a great thing was achieved in our literature. We had so far no drama to feel proud of, although we had a tendency to produce dramas, which had found expression in the Lilas of Pitambar Rajendra of "Chikiti", in the district of Ganjam of the eighteenth Century and in the " Champu" of Kabi Surjya Baladev Rath of the late eighteenth Century.

" Kanchi Kaberi ", was based on a popular theme of Orissa, and there was a good deal of justification in the

choice of this story. This story dealing with the love-episode of King Purusottama Deva of Orissa with "Padmavati", the princess of Kanchi, which ended in the invasion of Kanchi by our King and the marriage of the king and princess, is rather common to every house hold of our land. Well, in a line or two, the story would be like this. Our king intended to marry Padmavati, sent a word of request proposing the marriage to the Kanchi Durbar, the king of Kanchi felt humiliated to give his daughter in marriage to the king of a land who sweeps the Royal road on the Ratha Jatra day, before the chariot of Lord Jagannath,* and he refused the proposal by saying that, the king of Orissa may take away the princess, if he could only win Kanchi by proving his might. And so came about the need for the war. It is a popular belief that Lord Jagannath with his elder brother Lord Balabhadra, had accompanied in disguise, the king to come to his rescue at the war field, and it is through His grace, that his "Bhakta", or the great devotee, could only come over a giagantic power like that of Kanchi. The girl was brought to Puri and the kind in order to pay the king of Kanchi in his own coins, had made an order to his "Mahamantri"--the Prime Minister, to give the daughter in marriage to a sweeper. The "Mahamantri" was clever enough to read the aggrieved heart of the king. Under the influence of annoyance the king had made this stern order, but a heart so tender within, was always prepared to receive

* A long-standing practice to pay respects to the Great Lord

the lady, whom he loved so deeply, as his life–partner. On the next "Ratha Jatra" day, when our king comes with grief, with the golden broom-stick in his hands, to clean the Royal-road, in the front of the chariot of Lord Jagannath, our clever minister, brings the lass whom the king ever loved and offers her to the king saying that it is the order of the king he is carrying in giving Padmavati in marriage to a sweeper. The Raja or our king is taken aback and receives Padmavati with the sweet memory of the past, which is so clear and transperent in his mind. The story ends in a gala Union of the lover and the beloved, after a long separation.

Well, our writer has chosen this theme, because, at a time when the taste for witnessing the drama, had not grown so intense in the minds of our public, it is only such a popular theme which could attract them to the stage. A next point for his choosing this theme was that, God–fearing as our people are, they would definitely like a piece in which Lord Jagannath comes over the stage in disguise and the victory is brought out by the grace of that All Mighty Jagannath, whom every Oriya regards so profoundly. A yet third element may be that it could appeal to a larger mass of audience. With these views probably he took to the task of beginning dramas in our literature, and I would not hesitate to mention here that this point has been so ellaborately discussed by Girija Sankar Ray, of Orissa, in his book on " Oriya Natyakala".

At the time, when he attempted dramas, the Sanskrit

dramas were then before him, from which he took the construction of the drama. The division of a drama into five parts or acts, the introduction of " Nata " and "Nati", immediately before the beginning of the actual plot the introduction of " Sutradhar ", who comes, in the middle of the drama for the purpose of enlightening on the subject-matter of the drama to the audience, his introduction of the character of " Bidusaka " for infusing the element of humour or " Hasya Rasa ", are all derived from the technique of Sanskrit plays. The songs of the dramas were modelled after the song-making art of the " Lilas " or the " Jatras ", in which song was probably the only source of enjoyment. But the songs introduced by our dramatist under reference, at places took after the tune of Hindi Songs, which had been also so popular in Bengal, and had also been introduced in the songs of Bengali dramas of the time. *

Last, but not probably of the least importance, is his technique of adopting the " Blankverse " in his dramas, which had been so easily employed by Shakespeare, in his dramas. Well when, Ram Sankar Ray, took to writing dramas in our literature, he was a student at the Intermediate classes in Revenshaw College and as such had opportunities of reading Shakespear's dramas, which had been selected as their text books. The college library was also there to respond to his need. All these environmental influences could not but initiate our

* Oriya Natyakala—by Girija Sankar Ray—the chapter dealing with first Oriya drama.

young college-going writer to take to the technique of this "Blank-Verse", so commonly used in Shakespeare, for his dramas.

Ram Sankar attempted dramas of all kinds. Among his mythological productions, his "Subhadra Parinaya" 'Sita Banabasa", and among the historical ones, his "Kanchi Kaberi" "Bhanja Bhujang", and the like, are interesting and remarkable.

It is also useful to note that, the creation of interludes in English plays, had also initiated our young mind to attempt such types in our literature. Well "Interlude". made up of a very small story dealing mainly with the element of humour, was meant to be performed, in between two acts of seriousness of a drama. The object was mainly to give relief to the minds of the average audience, who would be feeling so much taxed with the seriousness of the plot and to afford occasion for entertainment to the common people who booked ticket to the show, for the purpose of making merry than for the sake of going deep into the plot. On the one hand the influence of these interludes, and on the other hand the humorous element in our "Lilas" and "Jatras" inspired our writer to write "Farces', or small pieces of dramatic performance in which the element of humour was more prominent than element of love or pathos. Such an attempt attained its success in Rama Sankar's "Budha Bara". The story dealing with the marriage of a very elderly and aged man with a young girl between teens

would have really suited the purpose very much indeed. This "Budha Bara", was not his only attempt on "Farces". Many productions of this type followed "Budha Bara", with success.

Lala Jagan Mohan, whom we have introduced at the beginning, also produced some dramas, even during the period when Rama Sankar Ray, was writing his dramas. A subsequent drama named " Sati ", by Jagamohan, after his writing of " Babaji ", drew the mass attraction and popularity.

It is not too much of Ramasankar, to say that for a long time, he remained perhaps the only writer producing dramas in our literature, with casual contribution of Jagan Mohan Lala. At a time, when our dramatists had no stage to stage their dramas, no professional parties to encourage them, no willing women-folk to appear in female rolls, and to add to these, there was a vehement objection from the orthodox public in allowing their boys to appear in female parts in the dramas, (a thing of which the writer has expressed with entire hopelessness in his preface to " Kanchi Kaberi"), it was only so astonishing to see our writer produce volumes of his dramas in our literature. Thanks to his entire perseverence and the robust courage, but for which, the rise of our dramas, would have probably been delayed by half a century more.

CHAPTER XX

MODERN LITERATURE.

G—OTHER POETS OF THE AGE OF RADHANATH.

I am sure, it will not be possible to make the list of the writers those flourished during the age of Radhanath, or ever to attempt a vivid estimate of each of the writers to be mentioned in this chapter, for the bonafide reason which I have possibly submitted more than often–and that is the limitation of the field of survey which is intended in working out the plan of this writing. Far from the contemplation of doing justice to these writers or their writings, it will be nonetheless worthwhile to be acquainted with them.

One of such writers of repute was Biswanath Kar. He was a tallented man. He had education and learning in cultural aspects. He had started a monthly named " Utkala Sahitya" which initiated our young writers of his day, to produce writings in order to contribute to the magazines. Thus the start of the magazine created an enthusiasm for cultivating the literary talent present in the writers of the time. Would this attempt be not a credit to Biswanath Kar as a lover of literature ?

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Biswanath Kar, being associated with the magazine was writing out the editorial for his magazine and as such had cultivated a habit of writing and had maintained a hightened tone althrough his works. Some of his essays have been compiled and have been published under the heading "Bibidha Prabandha" and have been preserved for us and our successors. The essays are so much informative, reformative and educative that, the book was, for many years to come, a text for the College-going students.

Gopal Chandra Praharaj, another writer of repute has made him immortal for his humour and satire in our literature. He seems to have been born-talented. His style is forceful, vehement and vigorous. He had enough of command in producing beautiful specimens of prose literature. His essays, mainly aim at reformation of social faith and belief. It seems from a reading of his essays that he had the least care and fear for anybody and he did not lag behind to give everybody his due, who came out at the edge of his pen. Such an independent soul he was. His " Baimahanti Panji"' "Bhagabata Tungire Sandhya ", " Nananoka Bastani ", are all beautiful prose specimens of satire in our literature. I would not spare to add a line on the writer to pay tribute to his genius which he possessed, and which was so expressive by his production of "Oriya Bhasa Kosa"– a voluminous dictionary–first of its kind in our literature. It would not be out of place to mention here that Dr. Mayadhar Mansingh is at present taking another

bold attempt in bringing out an " Encyclopaedia" full-fledged in its colour in our literature. We would only wait for the great day, when it comes out in print to fulfil a need that has been long felt in our literature.

Sashibhusan Ray, son of Radhanath Ray, is a prose writer and a reputed writer of essays mainly. He has produced many essays up till this day. Most of his writings, I have known, by coming into personal contact with him, are yet unpublished. Some of his writings which have been compiled and published in books like " Prabandha Prabaha ", " Utkal Prakruti ", " Utkal Rutuchitra", none the less bear testimony to the talent of the writer, which he possessed as an Essayist in our literature. His language contains Sanskritised words and his style takes after the prose writings of his father.

Jalandhar Deb, is a free thinker and a reformer. From a reading of his writings, which are published in the different monthlies of Orissa published a few years back, it appears that he attempted at a reform of the bad precedents and conventions of the society. His style is not very simple or lucid–but he shows a profound sense of literary taste by the choice of forceful words in his writings.

Madhusudan Das, who would have come a little later has been purposely introduced here, for having a direct contact with the writing and style of Radhanath and of having produced poetry much after the technique of the poet Radhanath. His "Nilachala" a book of poetry which deals with the description of the greatness of Lord

Jagannath and Puri the famous seat of the Lord, seems to have followed the style of Poet Radhanath, in the choice of words and the selection of the metre of the writing.

Mohinimohan Senapati, son of Fakirmohan Senapati, could hardly imitate the style of his father. He has nonetheless produced some writings in our literature and he is known as an Essayist. His essays are mostly about religious and ethical matters. His style is chaste and good in its own way.

Padmacharan Pattanayak, a writer reputed in our literature, for his poems, rather than his essays, seems to take a style after Radhanath. His language is not very simple nor is it also very classical. Unlike, Radhanath he attempted at varieties of poems. His poems comprise of romantic tales, legends, historical episodes, patriotic subjects and many such others. His poems take different metres and he does not fail to maintain the dignity of style in his use of " Blankverse ", in his " Pruthwirajanka Patra " (the letter purpoted to have been written by Pruthwiraja) in his book " Padma Pakhuda". His "Asha Manjari" a compilation of short poems, is also a collection of poems of repute. I would not fail to mention here that he has also written many essays compiled under the name " Paribarika Prabandha".

Mrutunjaya Rath, is a prose writer of repute, who is well known for his masterly essays. His style is graceful and seems to have followed the style popularised at the

hands of Radhanath and Madhusudan. He has also attempted a novel named " Adbhuta Parinama " and even a poetry piece called "Naraj". He has made translation of " Mudra Rakhyasa ", " Bikromoborsi " and "Kumar Sambha" from Sanskrit literature. This definitely professes his literary ability and profound scholarship in our literature.

Chandramani Das, seems to be a happy union of classism and romanticism. He has not failed to produce a successful piece of poetry entitled " Dhamra " after the model and style of " Chilika", by the poet Radhanath. As an admirer of literary taste of the present, he has also tried his hand at producing " Bijan Palli ", a beautiful translation of the " Deserted village by the reputed writer Goldsmith of English literature.

Balabhadra Deb, is a writer of the age of Radhanath. His poems, long and short, have been included in his compilation " Balabhadra Granthabali". This work contains eleven parts. The piece included in this work entitled " Panavatira Utarardha" by the writer, shows his indebtness to the diction and style of Radhanath. This piece of poetry could be read simultaneously with "Parvati", by Radhanath, to throw light of the actual contents in the minds of the readers. His " Kadambari" shows the author's power of high imagination and the creative faculty.

Bikramdev Burman, a Doctorate in our literature, has produced many works both in poetry and prose. His style seems to have been chosen after the style of

Radhanath. He does not like to take a simple language as a modern writer would like to employ. He was a profound scholar of Sanskrit literature and had a love for the classical and old literature of ours and has hence produced writings after those models. His writings have been handed down to us in a book called " Bikrama Rachanali",- a collection of compositions by Bikrama Dev. I am afraid if a young man of this age, could have patience to read his writings. But they are very scholarly and will remain precious specimens of our literature. He has also written a book named " Tulsi Bikram Ramayana".

Gopinath Singh Deo, of Ranpur, has written many pieces of poetry in our literature. His works are translations of as many as six " Mahakavyas", from the Sanskit text. The translation of " Naisadha ", by him is very beautiful and once drew the popularity in our literature. He takes a pedantic style. Although a living poet, we could hardly do justice to him if we include him as an ultra modern writer.

Kamapala Misra, has produced a few dramas. His "Sita Bibaha" and " Basantakalika "-two good pieces of dramatic literature have been appreciated by the literary mass of our province. He models his dramas, much after the style of our first dramatist Ramsankar Roy, of whom, we have told in the preceding chapter. The introduction of songs takes the technique as employed in our Jatras or Lilas, of the past. He seems to have been influenced by the classic age to a great

extent. The element of humour "Hasyarasa" is commonly introduced in his dramas.

Baisnab Pani, a living writer, should not be lost sight of, in estimating the history of our literature. He is more often criticised and ignored by our young mass for having written "Lilas". Our young readers would say that he is out of date. But it should not be forgotten that it is the Lila which once grew so popular in our province and which initiated our writers to attempt dramas, The Lilas could in a line be said to be the Precassors of our drama. We should only take pains to praise his zeal and enthusiasm which keeps him inspired even till today to write out his Lilas, for the Rural folk of our land.

Other writers like Pandit Nilamani Misra, who is reputed for his worthy work "Bhakti Dhar" and writers like Ajoychandra Das, Balakisna Patra, Chandra Sekhar Nanda, Chandra Chudamani Harichandan Jagadev, Baisnab Mahapatra, Somanath Hota, Suryananda Goswami, Niladri Dutta, Antarjyami Patti, Swapneswar Das, Ananda Chandra Jena, Bansidhar Mohanty, Baikuntha Mahapatra, Abhimanyu Patnaik, Golak Pradhan, Nilkantha Rath, Birupakhya Kara, Baikoli Mahapatra and a few others need mention for their casual contributions to our literature. These writers seem to be a happy union of classical and modern tendencies. I am afraid, I am not able to do justice to the writers in the brief compass of survey here. Readers will do good to go into a few lines from

the original texts of the writers to get personal acquaintance with their respective writings, at the cost of their time and labour. Once more, I would beg apology of the readers for having finished with so many writers in a line, before I close this chapter-but I may add that I have been rather compelled to dispense with them in short, owing to the imposition of the limitation of time and space before me.

CHAPTER XXI

THE PERIOD OF PATRIOTISM

Here is a time which may be regarded as an Interim period between the Age of Radhanath and the contemporary Age in our literature. This period in our literature, may be conveniently named as "The Period of Patriotism" and there is a good deal of justification in naming the period as such.

This was a time, when political consciousness had been felt very intensively in our country. Mahatma Gandhi, had started his Satyagraha Movement–a campaign of non–violence, for the restoration of independence of our country. In every province, Gandhiji's call had been responded and our province could not well nigh ignore his cry for independence. It was during these years that our great national figure Gopabandhu Das, has made his appearance in the arena of this national battle. He was a true disciple of Mahatma Gandhi and moved the campaign of peace in our province for independence. He was a national worker in the true sense of the term. A reading of his life history will enlighten our readers about his sacrifice of comforts

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and peace to help the flood-ridden, rural folk of our soil. He was indeed a very great figure for our province ever alive in the mind of every Oriya house-hold.

As he was constantly worrying about the fate of Orissa and his country at large, it was just natural for him to give expressions to his thoughts and feelings in his writings. Many poems he has composed and it is surprising indeed that the best productions of most of his writings are in the prison. (we should not forget that as a bonafide organiser of Satyagraha movement, he had to be sent behind the bars, more than once). His "Bandira Swadesh Chinta", which contains many lines of patriotic feelings, deal with the writer's own thought for his country. His, "Kara Kabita", similarly consists of many songs, breathing national atmosphere.

As a true national poet, he has given prominence to the places of importance of his own land and have under the garb of every poem, created an enthusiasm for the young mass of our land initiating them to take active part in national organisation.

It is so interesting to deal with one of his poems here namely " Rel Uparu Chilika Darsan ", - a sight of Chilika from the moving train. This short poem also deals with the description of nature-rather the natural beauty of the lake Chilika, which attracts the view of the writer, as he passes by the lake in the moving train and the poem reminds one of the description of the lake in the poem "Chilika", by Poet Radhanath Roy. But the angle of view and the treatment in both

is different. Unlike Radhanath, Gopabandhu does not put more emphasys on the natural aspects of the lake. He goes on to catch the trend of patriotic feelings through the natural objects. The language employed in the poem is also easier than the language of "Chilika" by Radhanath.

Gopabandhu Das has also attempted prose writings which can be seen from his essays. Like the trend of thought in his poems, he gives vent to his patriotic feelings in his essays and a reader of his "Bhasa O Jatiyata"-(Language and nationality), can easily guess, how much national minded he was. He takes a simple, but a chaste style in his essays. It is no exggeration to say that with the death of Gopabandhu our province has lost a glaring figure from the field of national activities and literature.

Madhusudan Das, popularly known as Mr. Das, was a contemporary of his. Although he had taken the legal profession, by joining the Bar, he was yet always seriously brooding about achieving the national glory of our land. He had done a good deal by establishing a shoe-factory at Cuttack for the advancement of "Orissa Silpa" for which, Orissa had gained her name, both in and outside our country. He was also a national figure for our province. He organised meetings and had always tried to maintain the dignity of Oriya culture and literature. Most of his inspiring lectures have been handed down to us, in print, which bear testimondy to the sense of patriotism and the national

feelings that Mr. Das, carried in him. His poems, though few and small, are none the less inspiring and a reading of a few lines from any of his writings even today stimulates us with a spirit of nationalism and reminds us of that great figure, that once appeared in our land.

Kuntala Kumari Sabat, may be also included in the age of Patriotism in our literature. It is amazing to note the spirit of interest and love for her country in this lady poet. She has produced many poems. Some of her poems have been compiled in her " Sphulinga ", some in her " Anjali ", some in " Archana " and many others yet are unpublished this day. She was a poet of vigour and fire. Her language is firing and inspiring. She is an optimistic poet. She looks at the future with a view of optimism and waits for the dawn of that great day, which would bring back the name and fame of her land, that she once had during the past days of independence. She realises, as a human being of sound common sense, that her land has been conquered and is being ruled over by the foreign people. She nevertheless inspires the sleeping youth of our land to open their eyes and to get ready for the mighty battle which is just waiting ahead. She hopes that only if we could unite, forgetting for the moment the difference of religion between the Hindus and Mohemedans, and moster strength, in no time, we could be victorious. The idea is so beautifully expressed in her first poem "Tarunara Abahan"-(a call to the youth), in her Saphulinga. This poem may be

taken as the representative of all the poems written by her in asmuch as the idea contained in this poem has been fully well developed in different aspects in other poems.

She has also taken pity in the poor-flood-ridden rural folk, who depend on their cultivation and make their both ends meet from hand to mouth, in our land. This idea has been so beautifully brought out. in many of her works. She has also strong faith in God, which is expressed in her poem like "Srichhamu ".

She takes an inspiring and impressive language. She has introduced " Mukta-Chhanda " or free metre (a metre which contains lines which do not rhyme or which do not contain the same number of letters) in her writings. The use of this " Mukta Chhanda", has helped her a great deal in giving a clear and more emphatic expression to her patriotic feelings. From a discovery of the mixture of Sanskritised words with colloquial words, at places in her writings, one is led to believe that she was a happy union of the style of Radhanath and the new innovations of her own.

She also attempted novels in our literature, contributing thereby to the growth of our novels and development of our prose literature. Among her novels, "Raghu Arakhita ", " Kalibohu " and " Naa Tundi ", deal with social plots and are enjoyable. From a reading of these novels, it will be found that the writer was aiming at a reformation of societies by bringing into print the dark conventions of ours.

Rai Bahadur Bhikari Charan Pattanayak and Balakrisna

Pattanayak, who are living at present have also made some contributions to the growth of our literature of patriotism. The former produced some dramas, one of which named " Kataka Bijoy Nataka ", definitely contained a sense of inspiration for the general mass of our land to unite for the struggle of independence and this drama is known to have been banned by the–then foreign Government. The latter has produced many small poems. He seems to have received his inspiration direct from Mr. Das. His writings though often lost sight of, are valuable from the stand point of the national atmosphere they breathe. Besides his "Fula Baula Beni", and Charu Labangalata", he is at his best in producing his " Mottoes "–poems in two or four lines containing moral. Late Sri Krisnamohan Patnaik may be included in this chapter. He has written articles which breathe an atmosphere of patriotism. It is a pity that only some of his articles have been published in a few magazines, but quite a good number of small poems of his remain yet unpublished to-day. There may be yet many other writers of the time who have infused an idea of patriotism into their writings, whom I am afraid, I have not been able to include here, a main reason for this being my aim to make a detailed survey of the Post–Radhanath literature, in a separate volume.

CHAPTER XXII

TRENDS IN CONTEMPORAY LITERATURE.

As I have already said, in the last chapter, that I have, in my view of attempting a separate book on Post Radhanath Literature ". I believe, for a clearer and fuller appreciation of the varieties of trends in the Post-Radhanath-Literature, a few pages, in the small compass of this survey, can not help our readers. I would therefore, with a word of apology to the pioneers, scholars and contributors to our contemporary literature, begin to say a few words on the " Trends in Contemporary Literature".

Our poetry has passed through a glaring change in our Recent literature. Our Poet does not much like to close his eyes-dream with his eyes shut and produce poetry with the materials from a dreamy world. He does not like to sing the glories of Lord Krishna and Radha-amidst the jocund company of them and the Gopis-which, as a practical man of the age of science, our poet feels that this is beyond his reach. He does not like to sing the pleasure and pastime of our young princes and princesses as the man in the street attracts

him more by his miseries and sorrow. He is a man, (with a word of apology to the admirers of our old literature) of good deal of conscience. He opens his eyes–looks at the world before him with his eyes open–feels the world–with a good deal of intensity I believe, and derives the food for his poetry from what he sees, hears and feels himself. This tendency creates, our literature to be more realistic, than possibly how it was, in old days. An atmosphere in " Ei Sahakara Tale ", a " Chhota Mora Ganti", a " Mehentar ", a " Uma ", a " Kabi heba pai Basona mora", a "Matira Manisa ", will probably enable us to get a concrete proof, of what we have said before. A poet of the contemporary literature, feels the bard realities of life. With all the pleasures and pastimes, the gaities and grandeur of life, the pains and pathos attract the attention of our writer. A man in the street–a farmer at corn–field–a day–labourer at work-probably initiates our writer to compose a poem on him–as our poet begins to look at him and begins to feel intensely of him.

Our poet of the contemporary age, likes to sing the ancient glories of our land. A "Konarke", a " Pujarini", a " Rani Sukadei", a "Baji Raut", a "Dhauli Pahada ", a " Chakhi Khuntia ", or a " Laxmana Naik ", would bear testimony to the fact that the ancient pride of our land which our history has tried to record, has been so magnificently and lively brought out by our Poets in their works.

There is to be seen in our contemporary poetry, love

for romanticism, realism, sur-realism, patriotism and would it not be correct to say, with the varieties in the currents and cross-currents of our literature, our poet has tried to attempt poetry of all kinds ? The national consciousness of our country is also responsible for the change of ideas of our poetry. The social, sociological and political problems of ours, face our poet and he derives the material from all these for the creation of his poetry.

The trend of music in our contemporary songs is to be marked in the works of Kanta Kabi Laxmikanta Mahapatra, Bichhanda Charan Patnaik, Kabi Chandra Kali Charan Patnaik, Sita Devi Khadanga and the like. The demand for the songs for the A. I. R., and the Gramophone Companies, have initiated our young writers to compose varieties of songs in our contemporary literature.

The language which our contemporary poetry wants to take is invariably simple and free from the artificial style of the poetry of the medieval age in our literature. Our poet of today wants to create mass literature, and hence is interested in producing poetry in simple words and uses of, day-to-day life, capable of being intelligible by the common mass of our land. Varieties of metres, the poet of today wants to employ in his works. The poetry of today, takes " Amritakhyar " or blank-verse, at places a free-verse, and even at some other places a form of Gadya-Kabita (Prosaic-poetry). There is often a taste for making use of the " Matra-

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Britta", as will be found in the lines of an " Utkalika ", or a " Kavya-Nayika ".

Our prose literature of today, is rich with so many new varieties. Our Essay, having its origin with Bibeki, and passing through philosophical essays like a "Bidya ", ethical types like that of a "Naitika Runa ", descriptive essays like that of a " Utkalara Prakruti ", narrative ones as in any one of the contents in the series of " Jananayaka ", analytical and critical essays like a "Oriya Sahityara Krama Parinama", or an "Oriya Sahityara Itihasa", or an " Oriya Sahityara Parichaya ", or in those robust attempts containing rich and valuable informations as in a "Gadya Sahitya", an "Upanyasara, Bicharadhara" or in a "Kabi O Kabita", has yet created an enthusiasm in our writers of the day to make their attempts in our monthlies and in their beautiful attempts as in a "Batwa", or in an " Odiya Re Aa ", it has only come to mean that, " an essay is a lyric in Prose". An aptitude for creating satire can yet be seen in the masterly hands of a Godavarish Mahapatra or a Balakrishna Kar, or a Nityananda Mahapatra.

Our "Novels", today take a new shape. The beautiful stories dealing with our social life, derived from the lives of the unsophisticated rural folk of our land, can be seen in a " Tunda Baida", an " Adekha Hata ", in a " Harijana ", and in a " Paraja ", or " Mana Gahanara Tale", respectively. There are yet fine social and socio-political themes in a " Jiyanta Manisa ", or a " Matira Manisa", in a " Prativa " or in an " Abyapara ". An

atmosphere of light literature is so nicely maintained in a "Juara Bhatta". Novels like an "Amritara Santana", containing about a thousand pages, and possibly four to five times bigger than it is, an attempt of a "Sarbari" expected to come to light very soon, are a few of our glaring modern attempts.

Our stories through the stories of Kanta Kabi, Baisnab Charan Das and Dibyasingh Panigrahi, have during this period come to take a distinct shape in a "Socretes", in a "Magunira Sagada", or "Ebe Madhya Banchichhi", in a "Nila Lahari", or in an "Asoka Chakra", in a "Butabaya" or in a "Ramlu", in an "Itihasa" or in a "Khande Pana" in an "Ambapali", in a "Puri Bahuda", in a "Sagarika", or in a "Mansara Bilapa", and the like.

Our drama, through the tragedies of a "Konarka" or a "Kalapahara", through the historical ones like a "Purusottam Deva" (dealing with the same theme as in Kanchi Kaberi, and yet making a mark towards the development of dramatic technique and introduction of songs, humour and suspense) or like an "Abhijana", dealing with the very same plot of "Kanchi Abhijana" is yet marked for the artistic taste, it is able to maintain in itself. Our social attempts like a "Bekar", or a "Girl School", a "Jaubana", a "Chasa Jhia", a "Debi", or a "Benami", a "Mulia", or a "Ghara Sansar", a "Manika Jodi", are note-worthy and show the developments of dramatic taste and technique in our literature.

The tendency for creating Dramas dealing with the

life history of great poets and national figures are yet to be seen in a " Jayadev ", an " Atibadi Jagannath Das", a "Gopal Krishna ", a " Kavi Surya ", a " Kavi Samrat", or a " Bhanjakabi'', of this day.

The attempt towards producing One-aot plays, is also a noteable feature of the age. These would also comprise the one-act-plays meant to be published in magazines, to be performed on the stage, and to be broadcaste over the air.

A catalogue of the tendencies is difficult to make and I am afraid, I have not been able to do full justice to the subject. Well with the advancement of science, with the development of learning and education, with the spread of the culture and out-look, the trends in our literature are bound to change and it is natural, that varieties in the trends in our literature would come in no time, as it has come today. The individual consciousness of the art is so prominent in almost in every writer today that it is very difficult to classify them under one general head. This sort of egoistic literary taste, clearly distinguishes the style of one writer from that of another. It is not therefore worth while to bring them into one circle of survey and dispose of, with them so suddenly. It is with the aim, of throwing a clearer idea on each of the established writers of today, that I have reserved to deal with the subject in a separate book. We would only do well to be acquainted with the spirit of this literary age, which has been attempted, as will be found from the preceding few paragraphs, in this chapter.

CHAPTER XXIII

OUR PRESENT-DAY WRITERS.

A—OUR POETRY AND POETS.

As we have already seen before, our poetry is full of varieties in our present-day literature. The varieties are in the form, as well as in matter of poetry. Among our Present-Day poets, the names of Dr. Mayadhar Mansingh, Sri Sachidananda Rautaray, Pandit Nilakantha Dash, Sri Baikuntha Nath Patnaik, Sri Padma Charan Pata-naik, Pandit Godavarish Mishra, Sri Kalindi Charan Panigrahi, Sri Radhamohan Gadanayak, Sri Kunja Behari Dash, Sri Binod Chandra Naik, Kanta Kabi Laxmikanta Mahapatra, are note-worthy.

B—OUR NOVELS AND NOVEL WRITERS.

Our Present-Day literature is rich in Novels. There are social, political, religious, socio-political, socio-historical, historical and Novels of all such kinds. There has been also an attempt for detective Novels-that is novels containing stories of crime and detection. Among our Novelists, Kalindi Charan Panigrahi, Kanhu Charan Mahanty, Gopinath Mahanty, Dr, Harekrisna Mahatab, Upendra Kisore Das, Chandra Mani Das, Pandit

Godavarish Misra, Sachidananda Rautaray, Prana Krisna Samal need mention.

C—OUR DRAMAS AND DRAMATISTS.

Drama, although a recent development in our literature, has also progressed to a great extent up to this time. Mythological, Historical, Social, Tragedy, Comedy and History-We have dramas of all kinds. Among the dramatists of today, Kabichandra Kali Charan Patnaik, Aswini Kumar Ghose, Pandit Godavarish Misra, Sri Rama Chandra Mahapatra, Sri Ramachandra Misra, Sri Bhanja Kisore Pattanayak, Sri Manoranjan Das, and Sri Debendra Kumar Singh may be mentioned here.

D—OUR ESSAYS AND ESSAYISTS.

There has been attempts of all kinds. Up till this day, we have descriptive and reflective; analytical and critical; serious and light; satirical and shuttle; Essays of all kinds. Among the Essayists, names of Pandit Nilakantha Das, Rai Bahadur Artaballav Mahanti, Pandit Lingaraj Misra, Sri Radhanath Rath, Dr. Harekrisna Mahatab, Dr. Brajabehari Mahanti, Sri Chintamani Acharya, Sri Balakrisna Kar, Sri Chintamani Panigrahi, Sreemati Sarala Devi, Dr. Mayadhar Mansingh Sri Bipinbehari Ray, Sri Ratnakar Pati, Sri Surjyanarayan Das are note-worthy.

E—OUR SHORT-STORY WRITERS.

Short-Story, as a branch of light literature is a prominent feature of the developments of the present

time. Among our important short story writers are Sri Godavarish Mahapatra, Sri Rajkisore Ray, Sri Nityanda Mahapatra, Sri Surendra Mahanti, Sri Sachidanda Rautara, Sri Kalindi Charan Panigrahi, Sri Bibhuti Bhusan Tripathy and Sri Rajkisore Pattanayak who need special mention here, with the others intersted in writing out short story of the time.

F—OUR JOURNALISTS AND EDITORS.

There has been a rapid growth of the number of Journals in our Literature. The development seems to have been an out come of a social and political consciousness of our People. There are journals of many kinds, such as Daily, By-weekly, Fortnightly, and monthly. Among the journalists and Editors, Sri Radhanath Rath, Sri Balakrisna Kar, Sri Godavarish Mahapatra Pandit Lingaraj Misra, Sri Chintamani Panigrahi, Sri Janaki ballav Pattanayak, Dr. Harekrisna Mahatab, Pandit Nilkantha Das, Sri Bhairab Chandra Mahanti, Sri Rajkisore Pattanayak, Sri Sasibhusan Misra among others are note worthy.

G—OUR COLLEAGUES IN EDUCATIONAL INSTITUTIONS AT WORK

The speedy development of the journals and magazines have initiated our colleagues to produce their articles on different topics. Among others Sri Kanhu Charan Misra, Sri Jayakrisna Misra, Sri Raj Kisore Ray, Sri Gopal Chandra Misra, Sri Sriram Chandra Das, Sri Ganeswar Misra, Dr. Karunakar Kar, Sri Golak

Behari Dhal, Sri Sarbeswar Das (Eng), Sri Sarbeswar Das (Or), Sri Debaraj Panigrahi, Dr. Radhanath Rath, Dr. Mayadhar Mansingh, Dr. Basantkumar Beura, Sreemati Santi Devi, Manorama Mahapatra, Mrs. Savitri Raut, Sri Bholanath Misra, Sri Upendra Misra, Sri Pranabandhu Kar, Sri Gouri Kumar Brahma, Sri Janaki Mahanti, Sri Ramchandra Mahapatra, Sri Bidhubhusan Das, Sri Lingraj Misra, Sri Prafull Kumar Pati, Sri Baikunthanath Pattanayak, Sri Kedarnath Mahapatra. Sri Krusna Chandra Panigrahi, Sri Kasinath Misra, Sri Natabar Samantaray Sri Chandra Sekhar Misra, Sri Dambarudhar Parida, Sri Harekrisna Pradhan Sri Kunjabehari Tripathy, Dr. Sadasiva Misra, Sri Baidyanath Misra, Sri Benudhar Raut, Sri Baidhar Mahanandia, may be worth noted here.

H—OUR WOMEN WRITERS OF THE DAY.

Among other women writers, Sreemati Sarala Devi Debahuti Devi, Hemlata Mansingh, Bidyut Prava Devi, Basanta Patanaik, Nandini Panigrahi, Basanta lata Devi and Nirmala Devi need special mention here.

I—OUR YOUNGSTERS FRESH FROM THE COLLEGES

The starting of the magazines in different colleges, and numerous journals of our state have also inspired our Youngsters to try their hands at producing poems, short stories, essays, and dramalets. Among others Rajkisore Mahanti, Mahapatra Nilamani Sahoo, Sri Satyananda Champati Ray, Pathani Pathaik, Srinibas Misra, Kartika Chandra Chand, Bichitrananda Kar,

Jatindra Kumar Das, Annada Charan Das, Bidyadhar Mahanandia and all such others from different colleges of our state may be mentioned here.

I may just add a line before I close my work that the list given in this chapter is not exhaustive. It is not possible that every name could occur to me at the time I am dealing with the work. I would therefore beg apology of them, whose names have been left through over sight. Such writers would do well to grant me the concession for my oversight of having omitted to include them here. They are always definitely to be given the same place with the others mentioned here in.

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